LEARN TO SEE AND SOLVE LENS ERRORS



NATIONAL GEOGRAPHIC KODACHROME TO DSLR

amateur Saturday 19 March 2011

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ISTORTIC

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- Banish barrelling now

PHOTO RESTORATION

Getty archive behind the scenes



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Amateur Photographer For everyone who loves photography

WERE our portrait subjects a little more aware of the existence of curvilinear distortion, and the types of lenses most likely to display it, there would be more than a few that would refuse to sit for a photographer using a camera fitted with a zoom lens of considerable focal range. As photographers, we know that to use the wide end of a 28–200mm zoom lens to attempt to render straight the lines and edges of any architectural structure would be worse than futile, but most consider more naturally formed subjects somehow immune. The fact that a human face, or a landscape for that matter, has few straight lines through which to easily demonstrate the light-bending qualities of a bit of barrelling, does

not mean that loved ones will fail to notice they appear a stone and a half wider in your images than they do in the mirror.

Fortunately, in this issue Richard Sibley (see page 45) shows us a few methods to cure the bends, as well as ways to avoid them all together. So when asked, the next time your prints are being inspected, 'Does my burn look big in this?', if the cause is your lens we can help you to fix it. If the cause is cake and pizza, I'm afraid you'll just have to say, 'No, dear'.



Damien Demolder Editor

THE AP READERS' POLL

IN AP 5 MARCH WE ASKED...
Do you have a teleconverter?



YOU ANSWERED

14%
7%
26%
35%
18%

THIS WEEK WE ASK...

Do you have trouble with curvilinear distortions?

VOTE ONLINE www.amateurphotographer.co.uk

NEWS, VIEWS & REVIEWS 5 NEWS

Police target students in photo terror talks; Camera business closes after 50 years; Press Association opens up market to amateurs; Sony axes NEX-3 system camera

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In this spy culture we have created for ourselves, we owe it to children not to take their pictures, says Ogden Chesnutt

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The Lumix DMC-TZ20 is the successor to the AP Compact Camera of the Year 2011 and comes complete with an

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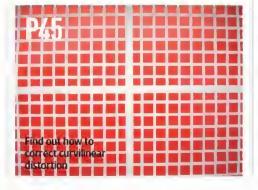
Our experts answer your questions

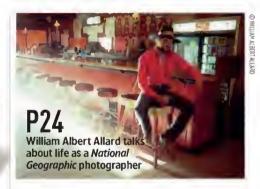
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National Geographic photographer William Albert Allard is unique in that his entire professional body of work is in colour. He talks to Jade Lord about his impressive career

36 RESTORATION MAN

Getty Images conservator Lenny Hanson guides Gemma Padley through the world of photo restoration, and talks about how old, damaged photographs are given a new lease of life

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to len images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, 8lue Fin Building, 110 Southwark Street, London SE1 OSU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2517 Email lee_morris@ipcmedia.com AP Subscriptions Telephone: 0845 676 7778 Email ipcsubs@qss-uk.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

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APPEUS Simon felt like he had been 'arrested' by the guards

News | Analysis | Comment | PhotoDiary 19/3/11

Tables turned on security staff, page 7



Police/student workshops • All photographers terrorism suspects?

POLICE TARGET STUDENTS IN PHOTO TERROR TALKS



POLICE chiefs were forced onto the back foot after a college said officers told students that they routinely treat 'anyone' seen taking pictures in public as potential terrorists.

Thirty-nine commercial photography students at Cleveland College of Art & Design recently took part in police-led training sessions designed to help them spot terrorists and understand why photographers arouse suspicion.

The college told AP that it decided to take part after tutors themselves fell victim to police stops.

Police explained to the students how criminals 'recce' areas using photography, video footage and note-making.

Simon Thompson, a Police Community Support

Officer, told the college: 'The aim of the workshop is to raise understanding and educate students about why photographers are stopped and how police officers are encouraged to engage with people who are taking pictures in public places'

He added: 'We are also appealing to students to help us... by reporting any suspicious behaviour.'

But it seems the workshops may have backfired.

A press release posted on the college's website after the workshops inferred that police treat all photographers as potential suspects. It read: 'Police officers are encouraged to approach anyone seen taking photographs or making notes as an effective and proportionate way to prevent and detect serious crime and terrorism."

However, police insist they do not treat everyone seen taking

pictures in public as potential terrorists and have hit back at the college's report

A spokeswoman for the force told AP: 'At present there is no evidence to suggest that any group or individual is planning an attack within the Cleveland area.

'However, it is recognised nationally that there is a diverse threat from violent extremism, whether from individuals or groups, therefore the police, relevant partners and the community are being asked to be vigilant about what is happening around them.

Two years ago a man was stopped while taking pictures of boats in Cleveland.

Leslie Cheyne, from Sedgefield, County Durham, told the Northem Echo: 'I phoned the police to complain and they said, "for all we know you could be Bin Laden's brother".

The police spokeswoman added. 'In or around vulnerable



locations, individuals who carry out lawful pastimes or activities such as taking photographs and making notes may be spoken to by officers. This is recognised as an effective and proportionate tactic in preventing terrorism and similar criminality.

She added: 'We fully respect the rights of photographers to take photographs in public places and training is regularly delivered to officers at all levels to reinforce this right."

The force said the training sessions were led by a fully trained police officer.

highest number of entries ever for its Amateur Photographer of the Year competition. The first round of the year - which carried the theme Shooting trees pulled in more than 2.000 entries. The results will be published next week AP 26 March). The next round, Inside a building, urges readers to submit images on urban or rural architecture. The deadline is 25 March.

Canon and Nikon camera check clinics will be among the attractions at the LCE Southampton Pro Show, which takes place on 7 April. There will also be free sensor cleaning and special deals on new kit, say organisers. All major brands will be represented at the event, which takes place at The Novotel Hotel, 1 West Quay Road, Southampton S015 1RA. Tel: 0238 063 2629

AXE FALLS ON 50-YEAR-OLD CAMERA BUSINESS



KINGSLEY Photographic Ltd, a family-run camera business that opened its first shop in London 50 years ago, has closed as 'spiralling rent' and cheaper online competition takes its toll

Kingsley has gone into

voluntary liquidation, according to managing director Tim Stavrinou, who told us: 'The main reasons are the rent, which is aetting very expensive. footfall is down and a lot of people are buying online.

Stavrinou said that the business is struggling to pay its bills, faced with £65,000 in annual rent and £24,000 a year in rates. The shop employed five staff.

Speaking to AP days before the shop closed earlier this month. Stavringu said he is baffled as to how independent high-street shops continue to survive

'We can't compete,' he added, and pointed out that a camera costing £600 at his shop sells for '£450' online.

'I just woke up and said, "I can't do this any more".

Kingsley ran one store at 93 Tottenham Court Road, specialising in Nikon, Leica and Gitzo gear.

'In the 23 years I've been in photographic retail, I've seen it change from a friendly and open trade where we all made a nice living, to one of ridiculous margins and, of course, pressure from the internet.

'Ouality of service and a good knowledge base were the ideals we founded our principles on and, unfortunately, it seems that a lot of consumers and distributors today seem to understand the price of everything and the cost of nothing,' he said.

First set up 50 years ago as EC Kingsley, the business initially ran two shops, both located on Tottenham Court Road.

Tim Stavrinou's father, Steve. bought the business in 1984.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

News

A week of photographic opportunity

PHOTODIARY

Wednesday 16 March

EXHIBITION 24Photography documents 24 hours of each New Year for 24 years. Runs until 19 March at 8erkeley Square. London. Visit www.24photography.org. **EXHIBITION** Paradise Lost: Persia from Above by Georg Gerster, until 7 May at Lichfield Studios, London W10 6NE, Visit www.tristanhoare.com.



Thursday 17 March

EXHIBITION Sequentially Yours: Photo Sequences or Indecisive Moments by Elliott Erwitt, until 19 March at Atlas Gallery, London W1U 7NF. Tel: 020 7224 4192, Visit www.atlasgallery.com. **EXHIBITION** Views from Sochi by Rob Hornstra, until 20 March at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.



EXHIBITION What Do You Do For Fun? by Larry Clark, until 2 April at Simon Lee Gallery, London W1J 8DT. Tel: 020 7491 0100. **EXHIBITION** Terry O'Neill Photography Awards, until 3 April at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 282. Visit www.nationaltrust.org.uk.

Friday 18 March

EXHIBITION Fallen Empires by Shai Kremer, until 23 April at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www. jameshymanphotography.com. **EXHIBITION** Masters of Photography, until 2 April at Municipal Buildings, Falmouth, Cornwall TR11 2RT. Tel: 01326 313 863. Visit www.falmouthartgallery.com.

Saturday 19 March

DON'T MISS Format International Photography Festival, until 3 April adopts street photography theme at venues in and around Derby. Visit www.formatfestival.com. **EXHIBITION** by Allen Ginsberg, until 20 March at The National Theatre, London SE1 9PX. Tel: 0207 452 3333. Visit www. nationaltheatre.org.uk.

Sunday 20 March

EXHIBITION London Street Photography, until 4 September at Museum of London, EC2Y 5HN. Visit www.museumoflondon.org.uk. **EXHIBITION** Shadows of Delight, until 17 April at Dimbola Lodge, Isle of Wight PQ40 9QE, Tel; 01983 756 814. Visit www.dimbola.co.uk.

Monday 21 March

EXHIBITION Exposure 2011 by photographers including Vanessa Winship. until 23 March at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com. **EXHIBITION** The Birth of 8ritish Rock: Photographs by Harry Hammond, until 10 April at the Lowry. Manchester M50 3AZ. Visit www.thelowry.com.

Tuesday 22 March LATEST AP ON SALE

DON'T MISS Photographic turtion at Witley Centre, Surrey GU8 50A. Tel: 01428 683 207. Visit www.nationaltrust.org.uk. EXHIBITION 8P Portrait Award, until 26 March at Aberystwyth Arts Centre, Aberystwyth University SY23 3DE. Visit www.aberystwythartscentre.co.uk.



Distribution rights agreed for amateur pics PRESS ASSOCIATION OPENS **UP MARKET TO AMATEURS**

THE PRESS Association (PA) has signed a deal that allows amateur photographers to sell news-related images through the agency.

PA has agreed distribution rights with citizen journalism service Demotix, which receives news images from contributors worldwide.

Amateur photographers would be paid by Demotix (rather than PA), which currently takes a 50% slice of the photographer's fee, according to the Demotix website.

Demotix adds: 'Basic, non-exclusive rights to your photos will sell for anything between \$50 and \$3,000. We sell exclusive rights for whatever we can get.

'And some photos and videos can go for hundreds of thousands of dollars.

PA hailed the agreement with Demotix as a 'landmark deal', but declined to disclose financial details

A statement released by the agency said: 'Press Association Images, which is working to increase its portfolio of world photography, anticipates high demand for the fresh perspective offered by "street" photographers."

Martin Stephens, managing director of Press Association Images, said, 'We are excited to be working with user-generated photographs for the first time, and believe these images will not only add a unique and personal perspective to our 100-year-old archive, but also provide our customers with a new angle on world news.

Demotix CEO Turi Munthe added: 'Demotix - two years old this January has a lot to learn from PA.

'Together, we believe we can craft a new set of rules for news sourcing and distribution, both in the UK and further

SONY AXES NEX-3 SYSTEM CAMERA

IN A surprise move, Sony has stopped making its NEX-3 compact system camera for the Japanese market, leading to speculation it has axed the model altogether

The NEX-3 went on sale in the UK just nine months ago.

A spokeswoman for Sony UK told AP: 'Production of the NEX-3 for Japan has finished, but we have no other information available at the moment.'

Along with the NEX-5, the NEX-3 marked Sony's first step into the mirrorless interchangeable-lens camera market, an arena that has become highly competitive over recent months.



Launched in the UK last June, the camera boasts a 14.2-million-pixel Exmor APS HD CMOS sensor and delivers Full 1920x1080-pixel HD movie recording in AVCHD format.



SNAP SHOTS

 Giles Duley, the photographer severely injured by an IED (improvised explosive device) in Afghanistan last month, continues to receive treatment at the Queen Elizabeth Hospital in Birmingham. The 39-year-old photographer was alongside US soldiers when he stepped on an IED (see News. AP 26 February). He underwent multiple amputations before being brought back to the UK. A hospital spokeswoman said that Giles is continuing his long road to recovery and has 'turned a corner'. 'He is off breathing support and is showing strength and determination by working hard with his physiotherapist.' Giles thanked supporters, many of whom have written messages on his Facebook page. including two British Army photographers, lan Forsyth and Mick

 Primary school pupils will be taught how to capture pinhole photos at workshops due to take place at the Lizard in Cornwall from 21-24 March. Pinhole expert Justin Quinnell will host the sessions as part of a joint project between the National Trust and University College Falmouth, Visit www. pinholephotography. org.

Howard.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com Man 'arrested' by guards receives police backup

POLICE TURN TABLES ON SECURITY STAFF





TABLES were turned on security staff at a major entertainments complex when police told management they were wrong to stop an amateur photographer from taking pictures outside.

Simon St Clare, who is unemployed, was planning to take a few snaps of the Xscape sports and leisure complex in Milton Keynes, Buckinghamshire, before heading inside to see a film.

The 36-year-old said he wanted to take a mixture of abstract and documentary shots.

But his plans ended in disarray when two security guards stopped him, claiming that it was a 'privately owned' building, it was illegal and he needed permission.

'I don't want to be hassled. I want to be able to take pictures in a public place,' he told AP.

'A citizen has a right to take pictures,' added Simon, who said he had been taking photos for a couple of minutes.

The security guards then

threatened to call police if he did not leave the area – and Simon told them to go ahead.

'I thought it was reasonable to assume I was outdoors in a public place and any specifics regarding company policy did not apply. After all, I was not inside the building or in a nightclub or restaurant.

"We stood outside in the cold waiting for the police to come along to let us know who's right and who's wrong."

I FELT 'ARRESTED'

Simon said it felt like he had been 'arrested' by the guards, who held him until police arrived.

'Both guards stepped forward and placed their hands on my arms...

'When the two police officers arrived they took my details and then let me go,' said Simon, who has nothing but praise for the police.

'They [the police] were polite and reasonable and said I had done nothing wrong.'

Police asked Simon to 'stop and account' and, although he initially refused, he gave the officers his personal details to avoid further confrontation.

The officers told Simon that Xscape should display signs if they wanted to prevent photography.

A spokesman for Thames Valley Police told us that officers were called around 5.30 pm on Monday 7 February. 'The photographer had been stopped from taking photos of the building by the security staff, resulting in a dispute between the two parties.

'A police officer spoke to both

parties and advised security staff that the photographer was legitimately allowed to take photos of the building.'

At the time of writing, a neighbourhood police officer was due to speak to Xscape managers to discuss the 'actions of security staff and offer further advice'.

WE ACTED 'APPROPRIATELY'

In a statement, Xscape said its staff acted 'appropriately', in accordance with its policy of protecting customers and maximising security.

Managers claimed that the photographer had been asked not to take photos at another centre in Milton Keynes that day, which Simon denies.

An Xscape spokesman added: 'Given the unusual nature of the photography (that is, a photo of the service entrance to the building and dry riser unit) our team felt particularly strongly that they should investigate.'

The incident has forced Xscape managers to draw up a photographic policy and put up 'No photography' warning signs banning the use of cameras and camera phones.

Simon, who was using a Canon EOS 20D DSLR, said he has lodged a complaint with management, via the Xscape website, but has not yet received a response.

The incident came just weeks after the Government promised to strengthen guidelines used by 'overzealous' officials to stop photographers unfairly (see box below).

Xscape, which opened in 2000, houses a multi-screen cinema, shops and an indoor ski slope.

GOVERNMENT PLEDGES FURTHER TALKS

SPEAKING to AP, a Home Office spokeswoman said that, in the wake of the counter-terrorism review (see *News*, AP 12 February), it will be consulting with photographers. She said: 'The Government's recent review of counter-terrorism powers recommended a number of important changes to current legislation. With regards to photographers and journalists, the priority is to repeal Section 44 and replace it with tighter legislation that should reduce their concerns.

'As set out in the published review, we will also be reviewing the guidance to police and security guards. The Home Office will do this in consultation with photography and journalist groups.'

News

Kodak was flaunting its wares at the Ideal Home Exhibition, according to AP this week in 1924. And its film was earning plaudits from photography enthusiasts, according to a full-page Kodak advert relaying the contents of a letter from The Watford Camera Club. The club's honorary secretary. AGE Smith, wrote: 'A word on your Kodak Cut film. We have come to the conclusion that they are the best negative material on the market and are all you claim for them. Personally, I have tried lots of various plates but now use Kodak Cut Film for all purposes.', Succe, Wall and

To Kodak Limited, Kingsway.

Dear Sirs.

A word on your Kodak Cut Film. We have come to the conclusion that they are the best negative material on the market and are all you claim for them. Personally, I have tried lots of various plates but now use Kodak Cut Film for all purposes.

Yours truly,

(signed) A. G. E. Smith,

Club news from around the country

CLUBNE\

The dub is holding a free exhibition throughout March at Colne Library, Members meet every Thursday (7.30pm) at Peter Birtwhistle Community Centre, 14 Keighley Road, Colne, Lancs BB8 OJL.

PRACTICAL PHOTOGRAPHIC GROUP

Images from the group's annual exhibition will be on display from 21 March-29 April at Upper Belvedere Library, Woolwich Road, Upper Belvedere, Kent DA17 5EQ. Tel: 01322 438 038.

TONBRIDGE CAMERA CLUB

The club will run its 45th annual exhibition from 18-25 March in the Council Chamber of Tonbridge Castle, Castle Street, Tonbridge, Kent TN9 1BG. Tel: 01892 664 931. Visit www.tonbridgecameradub.org.uk.

- Pentax has released a limited-edition, silvercoloured version of its K-5 DSLR, featuring 'reinforced' LCD display and top screen. Only 50 of the cameras will go on sale in the UK, due out this month priced £1,299,99, Pentax has also released three limited-edition. silver-coloured pancake lenses: a 40mm f/2.8 [£529.99]; a 21mm f/3.2 AL [£609.99]; and a 70mm f/2.4 [£609.99].
- An artist who had been taking a photo a minute using a camera implanted into the back of his head had to have it removed after suffering a reaction Wafaa Bilal from Iraq was forced to have surgery after one of the posts holding the camera posed an infection risk. according to BBC News online.

CORRECTIONS

In AP 12 March, we listed the Olympus XZ-1 as having an electronically controlled focal plane shutter. In fact, it has an electronic shutter. In the wildlife supplement (free with the same issuel we stated that the Canon PowerShot SX30 IS can save images as raw files, but it cannot. Also, the Stealth Gear Extreme Photographers Trousers cost £89.99, not the £59.99 stated.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateur photographer @ipcmedia.com



CSC world share quadruples

CSC'S SUCCESS STORY ROLLS ON

COMPACT system carneras (CSCs) made up almost a quarter of all interchangeablelens cameras sold in the UK during January, according to new figures.

CSC models accounted for 22% of interchangeable-lens cameras - a 160% rise on the same month the previous year, states a report by GfK Retail and Technology Ltd.

In value terms, this represents a 90% increase on January 2010.

'The changeable-lens category has been a success story for some time (January growth was +12%) but particularly the CSC segment, which has introduced a new customer to the area and can be seen as a main driver of overall sales,' said a GfK spokesman

The news comes as the world share of CSC cameras nearly quadrupled.

In 2010, CSCs accounted for 11% of all interchangeable-lens camera sales, representing almost one million units.

However, UK sales of fixedlens compact cameras fell 3% in volume and 7% in value during January.

LACHAPELLE SUED OVER RIHANNA VIDEO PICS

PHOTOGRAPHER David LaChapelle has sued the singer Rihanna, alleging that one of her music videos was 'directly derived' from eight of his images.

LaChapelle, a renowned US fashion photographer, claims that Rihanna's raunchy S&M video copied the 'composition, total concept, feel, tone, mode. theme, colours, props, settings, decors, wardrobe and lighting'.

Responding to the claim, LaChapelle told AP: 'I really like Riri [Rihanna] - this is not personal, strictly business.

'Musicians commonly pay to sample music or use someone's beats and there should be no difference when "sampling" artist's visuals '

But bringing a successful legal action may prove difficult.

The storm may evoke memories of a copyright feud over photographer Lewis

Morley's iconic 1963 image of Christine Keeler, sitting naked on a dining chair at the height of the Profumo sex scandal.

Morley claimed copyright in the way Keeler posed on the chair.

In 2001, Morley accused producers of a West End play, Entertaining Mr Sloane, of breach of copyright by using pictures of actors adopting a Keeler-like pose on promotional material.

Morley's lawyers claimed that the photographer held copyright in the way in which the nude subject was posed in relation to the chair, the camera, the lighting of the shot and the background.

However, AP found that the idea for this style of photo shoot was nothing new.

In 1958, AP had published a picture of a ballerina called Mimi adopting a similar pose in a picture taken by Carlo Bevilacqua.



Review

The latest photography books, exhibitions and websites. By Oliver Atwell

Ground

By Bruno Stevens Lannoo, hardback, £45, 208 pages, ISBN 978-9020992120



IN THIS book, Bruno Stevens documents the time he spent on the front line in Gaza photographing

BOOK

the effects of the conflict between Israel and Palestine on the people who live there. There are more than 200 images and every one of them tells a story. At times the photographs can be overwhelmingly powerful. Images of suffering and grief are always difficult to look at, but these are pictures that demand our attention. The people captured within the frame of Stevens' lens are largely innocents caught in a conflict that has torn them away from their families and rendered any hopes of a peaceful life a pointless dream. Robert Fisk and Gideon Levy's captivating essays offer a good level of history and context to the images, serving up statistics and accounts that perhaps by themselves would not have the necessary impact.

Reading these essays while looking at the images brings them to life and shines a stark light on a maddening and distressing conflict. Ground is a laudable and unflinching document - it's entirely possible that this is the body of work Bruno Stevens will become known for.

EXHIBITION

The Terry O'Neill Award 2010

Until 3 April, Nunnington Hall, Nunnington, near York, North Yorkshire YO62 5UY, Open Tues-Sun 11am-5pm. Tel: 01439 748 283. Website: www oneillaward com and www.nationaltrust org.uk/main/w-nunningtonhall. Admission: adult £6, child £3, family £15

THE TERRY O'Neill Awards were founded in 2007 to act as a platform for new and emerging photographic talent. It was created in honour of UK photographer Terry O'Neill, who gained fame in the 1960s through his unconventional and candid fashion and celebrity images. This year, first place was awarded to Spanish photographer Sebastian Liste, whose work 'Urban Quilombo' explores the housing deficit in Salvador de Bahia, Brazil, which has left thousands of people without a home. The images document the lives of 60 homeless families living in an abandoned chocolate factory (see bottom image). Second prize went to Aglaé Bory, whose self-portraits depict candid and interactive moments between her and her young daughter over several years. Third prize went to Laura Pannack, who documented the lives of the Young British Naturists.

According to O'Neill, a common thread this year seemed to suggest that photographers are tackling grittier subjects in their work. Many of the images reflect the feeling that people are facing serious hardship in these difficult times, both financially and emotionally. Several of the images carry a resonance that many will relate to, particularly in the current climate. It's this honesty that makes the gathering of all these images and photographers in one place such an enticing prospect.





The Morning After By David Drebin TeNeues, hardback, £65, 192 pages, ISBN 978-3-8327-9448-4 BOOK TABLEAU photography is a tricky business. Not everyone can be Gregory Crewsdon

Sounds fun. It isn't. There's no denvina Drebin's skill as a photographer. In fact, his lighting is really guite impressive. It's just that his subject matter is as generic as the models he employs for his images. Beautiful people looking out over the urban neon landscape is a tired and worn theme, and forcing such a bizarre and meaningless artist statement onto the images just serves to highlight the myriad flaws. Better luck next time.

CONDENSED READING

A round-up of the latest photography books on the market









• LIGHT MATTERS by Vicki Goldberg, £12.95 This latest collection of essays from American photography critic and historian Vicki Goldberg assembles a range of her previously published writings on a number of photographers, including Diane Arbus and Martin Parr. Goldberg's analysis is always clear and insightful, making her one of the most accessible voices in the field of photography theory. • FACES IN PLACES compiled

by Jody Smith, £6.99 Faces in Places began as a photoblog where readers could send in their images of faces found in everyday places and objects. After a lot of media attention, Jody Smith has complied a book collecting all the best ones so far. It really shouldn't work, but it's brilliant and likely to brighten up even the most jaded sense of humour.

• BEAUTIFUL CHICKENS

by Christie Aschwanden. photographs by Andrew Perris, £12.99 Film director Werner Herzog once said that the one thing he feared in life was chickens - he simply couldn't understand how something could be so stupid. It's unlikely that this book will do anything to change his mind, but at least we can all agree that some of them look quite nice under the right lights.

• SHETLAND DIARIES by Simon King, £8.99 Springwatch presenter Simon King spent a year filming on the Shetland Islands where he hoped to experience the area's wildlife and community. Crucially, he kept a diary detailing all of his experiences and it's those entries that form the basis of this readable and often touching book. King's passion bleeds through on every page and as a result his adventures are compulsive and absorbing.

www.photographyblogger.net

or Hannah Starkey, but a lot people seem

to bust their hump trying. David Drebin is

'Drebin's intention is to liberate the viewer

and restore his faith, emotion and humanity.

from the system of rules of everyday life

The distinctive tension and depth in his

pictures arise from the free combination.

of such differing topics as humour and sex,

melancholy and sex, and melancholy and

humor.' That's a lot of sex and melancholy.

one such man. His images are, well, for once let's allow the book's blurb to do the talking:



THIS simple website acts as an oasis of inspiration for anyone stuck for ideas of what

to shoot next. Unlike previous blogs featured in Review, this one isn't concerned with fine-art photography - its primary focus is on the simple act of creating beautiful and interesting images simply for the love of doing it. I have a passion for photography and I'm always trying to find new places and subjects to add to this love,' says blog creator Nate Kay, 'That's why I started Photography Blogger, so I could feature inspirational photo topics that spark the mind with new ideas, better creativity, and highlight other photographers out there who have worked hard to create lasting memories through a snapshot."

Each post contains several images relating to a specific theme, such as surfing and snow, and even exploding water-filled balloons, beards and Oreos. A nice touch is the occasional photo showcase where Nate presents the best submissions from the

related Flickr page. This means that readers can potentially have their images extracted from the photo-networking swamp and presented in all their glory for all to see. With such diversity of imagery on display there's something here to spark even the most bereft imagination.



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Letters

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LETTER OF

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I have been a subscriber to AP for a number of years and have followed with interest the debate concerning the attitude of police and security staff towards photographers. I have never had an issue regarding this, although I always ensure that I have the AP terrorism lens-cleaning cloth (free with AP 10 July 2010) on my key ring at all times.

I work in Docklands in London and recently HMS Westminster docked outside my building, so I wandered down at lunchtime with my Fujifilm FinePix S9600. There were a number of people snapping away with camera phones, but just to be safe I went up to the officer on watch at the end of the gangway and asked if it would be OK to take some shots. 'No problem,' came the reply. I took a number of them - I particularly like this one with the parking sign.

By now I was standing next to another chap doing the same thing with his DSLR when an officiouslooking Police Community Support Officer came up to him and said, 'I hope you are not taking photos of the buildings because that is not allowed." This other chap said no, he was shooting the warship, to which the PCSO said that was OK. When asked why it was not allowed to shoot the buildings, the PCSO's reply was that it was in case of terrorism - strange world!

Tony Beane LRPS, via email



ON THE DOWNSIZE

What The Duck

I was reading a newspaper recently when I noticed that a famous film director had used a Canon EOS 7D to shoot some of his new film. Now, if the camera manufacturers follow this line of development, will we end up with video cameras that also take

camera that pleases no one? Also, the thing that goes with video cameras is the electronic viewfinder, so it's goodbye to the old pentaprism! And as Canon, Panasonic, Samsung and Sony all make

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer Gipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

downsize the range of cameras they make, thus reducing cost

UJIFILM

Pete Paddon, Bristol

ENJOY THE EXPERIENCE

Liust wanted to share my own experiences of my journey into photography, but more importantly a lesson on the equipment I have owned. I have been interested in photography for about five years, and began with a Canon EOS 30D. However, my appetite increased and I soon moved on to a Fujifilm FinePix S5 Pro, then a Canon EOS 5D, then a Nikon D700, then a Canon EOS-1DS Mark II, then a Canon EOS 5D Mark II... I think you're getting the picture! I would spend time and money poring over reviews of equipment, looking at the kit photographers were using and falsely believing my own pictures would improve with better and newer cameras. But a good camera will not make up for a poor picture.

All the cameras I owned were very good, but several hundred pounds later (or poorer) I have now returned to my FinePix S5 Pro. Sure, it's not high in megapixels or scores from magazines or the internet, but it is the camera I felt most at one with. And this is the lesson I have learned, and what I most want to pass on to others. It is not about the equipment or the money you spend; it is about how you feel when you're taking photographs. It is an art, contrary to what some might say, so you should feel at one with the equipment you are using, like a musician and their instrument. Don't fret about what the person stood next to you on the beach is using - just enjoy the experience and the rest will follow.

Dan Schiraldi, East Sussex

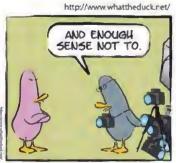
That is absolutely true, Dan. Feeling comfortable with your kit and knowing where everything is makes a big difference - Damien Demolder, Editor

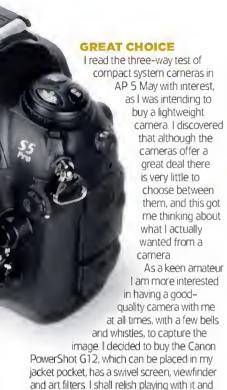
still pictures, or a halfway house with a video cameras, it may enable them to

HONEY! I NOW HAVE ENOUGH GEAR TO START MY OWN STUDIO!!









Michael Tait, Isle of Man

will be a bonus.

It's a great choice, Michael – *Damien Demolder, Editor*

this will hopefully encourage me to be more

adventurous in my picture taking. I am into

Round 2 of APOY 2011 so we shall see if it

makes any difference. My aim is to pick up at

least one point during the year - anything else

WHY THE HYPE?

I cannot see why there is all the hype and excitement surrounding the new Fujifilm FinePix X100 camera. It is a bit like a classic design-wise and has a fairly wideangle lens at f/2, but this is not going to give the user much control over depth as its basic focal length is too short. If it had interchangeability, that would be something to shout about!

I feel that once this hits the market and the initial interest has waned, it will become just another expensive compact. I can't see it being as good as the Canon PowerShot G12 or the Panasonic Lumix DMC-LX5, and I believe it will cost more than double the price. Have I missed something?

Stan Groom, Norfolk

SEEING THE WORLD WITH NEW EYES

I thought you might enjoy this poem about how photography has changed my perception of the world around me:

I've walked along this lane for many years, I thought I knew each tree, each fence, each blade.

Yet, since I put a lens before my eye, The world around me seems to be remade.

For while the road I travel stays the same, I see a thousand details now within, Where changing tones and shadows light the scene With new perspectives cast by nature's whim.

A tree becomes myriad leaves, With twigs and ivies twining scenes together. A single bud, adrift in space and time, Is captured now, to be preserved for ever.

And textures, hitherto just background shades, Call out to me to notice all their glory, While microscopic worlds, beneath my lens, Unfurl and tell the world their secret story.

I've walked along this lane for many years, And yet in spite of everything I've seen, Since I first put a lens before my eye I'm in a place where I have never been. Christa Loughrey, Somerset

Photography is a great educator of the participant – it really does make you see and observe so much that you would otherwise pass by and miss – Damien Demolder, Editor

PHOTOGRAPHY AS ART

We often hear the question, 'Is photography art?' The answer must surely be yes, for there is art in the composition and taking of photographs and a good photograph may become art. For instance, my wife and I recently enjoyed a 'once in a lifetime' holiday in the Kruger National Park in South Africa. where I took a lot of pictures. When we got home we selected just one photograph that we particularly liked and felt was indicative of our trip. While I know I could have had an enlarged print made, I decided to give my photograph to an artist who produced an oil painting from my image (see above right). This is now framed and hangs on the wall of our lounge as a permanent reminder of our special holiday.

So, in my viev, photography may be



regarded as art and very often artists base their paintings on photographs they have taken in the field. So no more arguments! Let us work together to produce what is best suited to our individual needs and preferences – and learn from each other. **Keith Hughes, Surrey**

I'm not sure, Keith, that I am convinced by your reasoning. Photography is as much art as pottery is, but not because it can be copied in paint – *Damien Demolder, Editor*

BACK CHAT

AP reader Nick Cambourne learns to appreciate how green the grass is on his side

THERE is an old saying that you never really appreciate what you have until you lose it. I recently found out how true that saying is when my Canon PowerShot S70 compact camera packed up. I had bought it six years ago and used it on all those occasions when I did not want to use my SLR. Consequently, the S70 has regularly captured images in all sorts of locations, such as on the beach or camping, and in conditions that are not conducive to prolonging a camera's life. I have even lent it to my sons to take on school trips and then, when they were older, to music gigs. It has survived being knocked and dropped on numerous occasions.

However, the cold weather this winter was the final straw. I'd got into the habit of leaving the camera in the boot of the car and one particularly freezing day I went to use it, to photograph the ice on some trees. Nothing worked. Getting it up to normal working temperature indoors and trying a newly charged battery failed to revive it.

Having decided it was time to buy another compact

Having decided it was time to buy another compact camera I visited a major camera retailer to see what was on offer. There was a large selection of compacts on display but, surprisingly, not one had a viewfinder. Now I have used a viewfinder for composing pictures since I took up photography 40 years ago, and I have no wish to stop doing so now. When I explained what I was looking for, the assistant resignedly said he couldn't help me. 'If they don't manufacture it, we can't sell it,' he explained. I got the

impression he uses this phrase regularly.
Instead, he showed me the Canon PowerShot G12 and Nikon Coolpix P7000. Both were nice cameras, but too big and heavy for me to use as a compact. They were not true compacts in design, either, and to my mind looked like they needed to be protected by a case. The only other option, I was told, would be to buy something like the new Olympus XZ-1 and a separate electronic viewfinder (EVF) – potentially very expensive and impractical for safe and easy portability if carried assembled, but useless for grab shots if carried unassembled.

Feeling quite depressed, I decided I would have to manage without a compact camera. I wished I had taken better care of my S70 and that I still had it. Then it occurred to me to look online, to see if anyone was selling one. To cut a long story short, I spotted one, apparently in excellent condition, but with eight potential buyers after it. With three days left of the auction, the selling price was already over

£100, but after some fierce bidding I eventually bought the camera for exactly the price I had been quoted for the EVF.

I don't know if it is typical to have nine people willing to pay good money for a used, albeit in excellent condition, compact with a viewfinder. But what I have learned from all this, though, is to fully appreciate what I have already got.





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PHOTO INSIGHT



HEATHER ΔNGFI

An internationally renowned photographer of the natural world and author of more than 50 books. Heather brings her expertise to AP

Heather Angel explains how she created a shadow behind a starry clover to make this unusual plant jump out from the frame

THE STARRY clover, or Trifolium stellatum to use its botanical name, is a beautiful plant. With its short stems and hairy leaves, each clover head is covered in bright-red star-shaped spikes. The clover flower itself has pale pink petals. What you can see here is the part of the clover where the flower nestles. When the flower dies, it falls away to leave the amazing red star-shaped bracts of the plant. It was these that caught my eye. Starry clover plants are found in Britain, but they are very rare. Shoreham beach in West Sussex is the only place where it occurs in the UK.

I photographed this starry clover in Spain. I was walking along a shingle-covered beach when I spotted it. I took an initial shot when the sun was out and you can see the background behind (see above). The background is blurred, so it's not as distracting as it could be, but it is still a little confusing to look at. The red bract doesn't stand out as much as it could. There are some wonderful textures - the sharplooking spikes and the tiny hairs, for example, which I wanted to draw attention to. The starry bracts are the most exciting parts of the image and I wanted these to leap out.

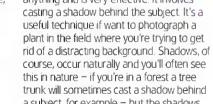
After I'd taken the first shot I thought the composition would be much simpler if I didn't show the background at all. To create the shot with the black background I used a very simple technique that doesn't cost

anything and is very effective. It involves casting a shadow behind the subject. It's a useful technique if want to photograph a plant in the field where you're trying to get course, occur naturally and you'll often see this in nature - if you're in a forest a tree trunk will sometimes cast a shadow behind a subject, for example - but the shadows

aren't always where you want them. It's very easy to create this effect yourself by using an object to cast a shadow.

I'll sometimes position my backpack so it casts a shadow behind a subject that I'm photographing. If you're with another person you could ask them to stand so their shadow falls behind the subject. In the past I've used an anorak hung on a tree branch, which





To see more images by Heather, visit www.heatherangel.co.uk. For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk. Heather's book Exploring Natural China, published by Evans Mitchell Books and priced £19.95, is available from Amazon



also works quite well. It doesn't matter what object you use - the only requirement is that it casts a big enough shadow. And that the object or person is out of shot, of course!

The object I use and where I position it depends on the time of day I'm shooting, and where the sun is in the sky. Shadows are longer later in the day so you don't need such a tall object to cast a shadow. On this occasion I stood my rucksack upright out of shot to the left so the shadow fell directly behind the starry clover.

I was looking down on the plant and it was

slightly raised from the ground - if the plant had been flush with the ground it wouldn't have been so easy to cast the shadow behind it. I used my Nikon F3 with a 105mm macro lens and manually focused the image.

The clover head is globular, not flat, which meant setting a wide aperture to try to blur the background would cause parts of the plant to be out of focus. Instead, I used an aperture of f/11 to ensure that all of the plant would be in focus. I took the picture using natural light.

If you compare the two shots you can see

that the exposure for the plant is the same the only difference is the black background. I always set my exposure manually and in this case I calculated my exposure for the shot with the blurred background and used this exposure for the shot with the shadow backdrop. Setting your exposure manually means the camera won't be confused by the dark background and try to compensate by altering the exposure. You could use black velvet instead of a shadow, but there's something about using what's there in nature that I find delightfully appealing.

Heather Angel was talking to Gemma Padley

GET THE LOOK Restoring your photos

Mat Gallagher shows you how to restore your old damaged photos using Photoshop and bring your images back to life

FOLLOWING on from our last Get the look feature (AP 5 March), where we showed you how to age your photos, here we look at ways to revive them. Fading colours, stains and even scratches are no match for the power of modern imageediting software and, with a little skill and a lot of patience, you can make your old images look as good as new. Removing marks and scratches, dust spots or unwanted items in an image has long been a strength of digital processing, and it was the Clone tool that made most of this possible. The newer Healing Brush tool works in much the same way using pixels from a different section of the image to paint over a selected area - but it concentrates on the texture, using surrounding pixels to blend the image back together and matching the colours, too. The result is a much smoother and faster repair, and the Spot Healing Brush tool and new content-aware functions make it easier still. This technique uses the Healing Brush for most of the legwork, but for greatest effect it must still be used slowly and carefully to build up the effect, as a quick job will be noticeable.

SOFTWARE USED Adobe Photoshop CS5 SKILL LEVEL TIME TO COMPLETE 30 minutes-plus SYSTEM REQUIREMENTS Windows or Mac



First take your old photo and scan it in using a flatbed scanner with a resolution of at least 600ppi. Open your image in Photoshop and make a copy, so that it sits on a separate layer, by selecting Layer>Duplicate Layer on the menu bar. Open the Levels palette (Image>Adjustments>Levels, or press Ctrl/Cmd+L) to boost the contrast if the image is looking a little flat.



Open the Hue/Saturation palette (Image> Adjustments>Hue/ Saturation, or press Ctrl/ Cmd+U). Click on the Colorize button and then drag the Hue slider to around 45 and the Saturation slider to around 10 for a slightly warm mono image.



Identify the main areas of damage on the image and use the Zoom tool to magnify the first area to around 200%. Select the Healing Brush tool from the tool bar and select a brush size large enough to cover the width of your first scratch, adjusting using the square bracket keys.



Select an area from which to clone your detail and, holding down the Alt key, click to select. Now click and paint in single swipes along your scratched area. When you release the mouse, the Healing Brush tool will blend the cloning. Continue this across the affected areas.



Vary the size of the Healing Brush depending on the section you are repairing and take new sample points as you move to new areas of the image. If the scratch covers areas of detail, switch to the regular Clone tool and use a small brush to replicate any textures or prominent lines.



Where corners have been completely removed, use the Healing Brush with a fairly large brush size to simply paint into the white space, using a nearby point to clone from and build up layers to extend the image out to fill the corner.



Alternatively, if the corner area is missing detail, and if there's room, use the Crop tool to crop closer into your image. This can save you hours of painful retouching and can give your subject more impact.



Create a new layer on your image (Layer>
New>Layer, or press
Shift+Ctrl/Cmd+N), then choose Edit>Fill from the menu bar and select 50% Gray as the contents. Select Filter>
Noise>Add Noise and choose a Uniform noise with an Amount of around 5% and tick the Monochromatic box. Change the blending mode in the layers palette to Overlay.



Create another new layer above the last one. Press Ctrl/Cmd+A to select all, then go to Select>Modify> Contract and choose around 55 pixels. Now go to Select> Inverse, or press Shift+Ctrl/Cmd+I, to inverse the selection. Select the Paint Bucket tool from the tool palette, then black from the swatch below and fill.



Inverse the selection again and return to the menu with Select> Modify>Expand and increase by 5 pixels. Select white from the swatch and fill the small border. This should leave you with a black border and a white keyline. Finish by flattening the image by selecting Layer>Flatten Image from the menu.







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King of colour

National Geographic photographer William Albert Allard is unique in that his complete professional body of work is in colour. Jade **Lord** looks back at a phenomenal career



DESPITE having a career that has spanned almost five decades and being of what most people would call retirement age, William Albert Allard has no plans to quit photography just yet. In fact, William has recently completed an two-month assignment in northern Montana for National Geographic magazine. A staff photographer at the publication until two years ago, he continues to work on a freelance basis for the iconic title that is solely responsible for one of the factors that has defined his career: he is one of a handful of photographers of his generation whose entire professional

body of work is shot in colour. 'National Geographic was an all-colour magazine when I joined in 1964 and it continues to be,' explains William, who shares his time between homes in Charlottesville, Virginia and Missoula, Montana. 'I had never worked in colour before and I didn't like it at first, but that is who I worked for and so I had to shoot in their way - fortunately, I soon came to like working in colour a lot."

Leaving the University of Minnesota with a degree in photography in 1964 and with a wife and four children to support, William took an internship at the magazine 'because I needed a job', despite it then having a reputation as 'boring' in William's eyes. A full-time contract as staff photographer followed, which has seen William spend many years developing a love affair with the American West, as well as enabling extensive travel around the world to locations such as Italy, India and Australia.

With his assignments the result of an

idea either he or one the editors at National Geographic had, William has always been fairly free to photograph a story how he sees fit. He has always maintained the same attitude to approaching his subjects, which has no doubt contributed

to the longevity of his career.

'It is a very simple approach that I have always taken: I go somewhere, I explain to them who I am, who I represent, what I am doing, for whom I'm doing it and why I think it should be done,' says William, who is known for his 'street shooter' style of photography that deals with the momentary, shooting exactly what he sees, when he sees it (that is there are no set-ups). 'I do not pose pictures,' he continues. Even when I make a portrait I do very little directing. I go to a location and look at the light; I look at the subject of my portrait and we talk about things. I move around and we make pictures. I will use a little bit of flash mixed with ambient light just to enhance my



Boulevard St Germain, Paris, France, 1986



Above: Stan Kendall. Nevada, USA, 1979





Above left: Cloud 9 Bar, Elko, Nevada, USA. 1979

Above right: Cyclists. Ferrara, Italy, 2001

subject, but I try not to destroy the environment that I want to show by bringing in too much light.'

For the majority of his career William used a variety of film cameras – from Leicas to Nikons to Canons, with 28mm, 35mm and 50mm lenses. However, with the decline of Kodachrome he decided to switch to a digital system in 2005 and is still adjusting to working in this way. 'I didn't care for the other films that were available and no one was developing a great new film, so I thought I might as well make the transition,' he remarks. 'But I miss looking at film. Looking at raw files on a computer is kind of depressing as it is a bit dull to look at, but that's OK, I have just got a long way to go. Making the picture is not the challenge for me: the challenge is

trying to learn to make the computer work."

When William started at National Geographic the challenge could not have been more different. He left university without ever loading a roll of colour film and was suddenly expected to shoot exclusively with it. He quickly adapted, and is now regarded as one of the pioneers of colour photography. 'I never felt restricted to working just in colour," he says. 'When I left university I was a pretty good black & white printer and I missed the darkroom. I felt like I was sending all my film off to a drug store, but I soon got over that and fell in love with colour. I don't miss black & white now. I love looking at the work of really good black & white photographers, but I don't see in black & white."

Shooting entirely on Kodachrome colour reversal film - 'I never cared for negative

colour film; I never used it' - William believes that colour and composition are inseparable. 'I feel that working in colour is an intuitive process,' he says. 'It is something I feel. It's very difficult to describe.' This intuition is probably best expressed in his 1981 assignment to Peru, which he cites as one of his most important in terms of the use of colour. 'That was my first trip to Peru and it was probably one of the most visually stimulating assignments that I'd ever had," he says. I was coming out of years of working in the American West where the colour palette was fairly subdued and then I got into Peru and was confronted with a completely different colour palette. It was guite striking."

William's use of colour is not the only standout feature of his work. The philosophy





Far left: William Albert Allard, photo by Ani Allard, 1986

Left: Virginia, USA, '46 Chevy pickup, Sally and me, 1979



Left: Smoke Daddy blues bar, Jimmy Lee Robinson foreground, Chicago, USA, 1997, from **Blues Highway**

behind how he makes his images is of equal importance. For him it is all about simplifying everything in order to make the image accessible to the viewer.

'There are certain things I think about photography that are similar to good writing,' he explains, 'For instance, Ernest Hemingway used to say that what you leave out is almost as important as what you put in. It's the same with a photographer: when I teach, I teach a "cut-away" approach - to get rid of the extraneous, everything you don't need. It doesn't mean a picture can't have complications but it has to be reachable by the viewer, you have to give the viewer somewhere to go within the image.

For the most part, William likes to direct the viewer's attention to what is happening at the 'edges' of a subject. This can be seen in one of his favourite assignments, The Blues Highway (1997), which focused on the migration of African-Americans out of the deep south of America from the early 1900s to the 1960s (see above).

'My part of the assignment was to photograph the blues music that travelled north as the African-American people moved,' says William. 'Instead of being in the pit right down at the front of the stage, I wanted to be photographing on the stage, in the wings or around the dressing-room area. I always think of my photography as looking around the edges of the performance rather than at the performance itself.

Crucial to this style of photography and to the 42 articles that William has

'A picture has to be reachable by the viewer; you have to give them somewhere to go within it'

contributed to National Geographic in more than 47 years on the magazine is, he says, access. 'What I need and what is extremely important to my work is access. Some of my best pictures are ones that were "given" to me - I took them, I made them, but they were really given to me because people allowed me into their space; they allowed my presence to be there as a witness."

At the start of his career William spent up to five months on an assignment, photographing and getting to know his subject, but times are changing.







Above: Cow camp at dawn. Nevada, USA, 1979

Expenses have become prohibitively high and he may now only be given six to eight weeks to work on a story. There's the danger, too, he says, of losing the rapport with your subject that is so necessary in photojournalism. 'I have always felt that it is almost as important for the subject to get to know the photographer as it is for the photographer to get to know the subject. If I have time, I'll go to the same bar and hang out in the same neighbourhood. In that way people can get used to me and I have a better chance of being accepted into their space [and getting a more intimate shot] rather

than just coming in, taking the picture and leaving. The shorter time frame is not yet a problem, but it could cause some photographers to think they've got to make a picture happen and that's not the way I work. I anticipate when things might happen and try to be present when they do.'

Reflecting on his career, William is somewhat melancholic about the work he has produced. 'I look at my work and I think, "Damn, I wish I could go back and do it all over again",' he muses. "I go through my work and edit it and maybe live with it for a while before I think, "Have I got

anything that's worth looking at?"' That's not to say William is short of confidence in his ability. He approaches a story in a way that works for him and believes this allows him to produce pictures he hopes National Geographic will like as much as he does.

Hearing this, it's no surprise that for William it's the genuine love of the craft of photography that keeps him coming back for more. 'At first I didn't always get the assignments I wanted, but once I had established my credentials over the past 20 years I've done stories that I really wanted to do. I think that is what's kept me going for so long: it's never been just a job.'

Above left: Man emerging from shadows, Chincheros, Peru, 1985

Above right: Girls looking into medical tent, Paccha, Peru, 1981

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ReaderS

Steven Fairbrother Derbyshire

Steven became interested in photography through his job as a graphic designer when he found himself attending various photo shoots. While he doesn't have a favourite photographic subject, he says he likes being outdoors and tends to shoot a lot of landscape and wildlife images. 'I like hunting for the perfect picture,' he says. 'I know that it only exists in my head, but the thrill of thinking that the next shot could be the one keeps me shooting frame after frame.' Steven is continuing to experiment and has recently begun working with a 10-stop filter and a hide to shelter him from view during wildlife photography.

Buttermere

1 Steven used off-camera flash to pull out the foreground and add depth to what could have been a flat image Canon EOS 40D, 10-20mm, 1.3secs at f/13, ISO 100, tripod, polariser, remote shutter release, off-camera flash

In line

2 Using his remote shutter release at its maximum distance, Steven included himself silhouetted in the image Canon EOS 40D. 10-20mm, 0.5secs at f/13, ISO 125, tripod, polariser, remote shutter release, ND grad

Sun and snow

3 In Adobe Lightroom, Steven created Steven created an interesting split-tone effect so the image is both cold and warm Canon EOS 40D, 18-200mm, 1/250sec at f/22, ISO 100, tripod, polariser, remote shutter remote shutter release







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How to submit images to Reader Spotlight

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Lone tree

1 Wojciech has gone for a specific composition and mood in this image in his attempt to highlight the lone naked tree in the foreground Nikon D80, 18-135mm, 1/250sec at f/9, ISO 250, ND and polarising filters

Golden sun

2 Sunsets are a popular feature in *Spotlight*, but they often make for a captivating image, such as here with the golden light reflected in the silk-like water
Nikon D80, 18-135mm, 1/125sec at f/10, ISO 100

Red Arrows
3 Dramatic aerial
displays like this are
an opportunity too
good to miss for any
photographer, with
the vapour trails
offering endless
variations of form
Nikon D80, 18-135mm,
1/1250sec at f/9, ISO 400,
polarising filter

Wojciech Rozanski Blackpool

Wojciech, 54, believes his love of photography comes from his father. When he was a small boy, he would help his father convert the family bathroom into a darkroom on Sundays. He does not describe himself as a technical photographer and instead relies on gut feeling and intuition to capture his images. 'Photography is a way to create a world,' he says. 'Looking through the lens, I can pull something interesting and beautiful out of the whole confusing mess surrounding me. In that way I can talk using pictures rather than words.' In the future, Wojciech hopes to explore the possibilities of high dynamic range imaging, as well as uncover the photographic possibilities of any landscape he encounters. Visit www.arive.co.uk to see more of his images.





Tim Pryor Devon

Tim, 35, is an occupational therapist who has been taking photographs for the past three years. He is self-taught and his favourite subjects are birds, although he also wants to develop his skills as a landscape photographer. These images was taken at the Westonbirt 'Festival of the Tree' and the Dartmoor Miniature Pony Centre. Visit www. timpryor-photography.co.uk to see more of Tim's work.

Eagle 1 It's difficult not to admire the powerful form of the head and beak here Olympus E-500, 169mm, 1/800sec at f/4.7, ISO 250

Peacock 2 The peacock's vivid colours makes it an ideal subject for photographers Olympus E-500, 300mm at f/4, ISO 100

Chaffinch 3 Sometimes a simple composition is all that's needed for a striking image Olympus E-500, 300mm, 1/500sec at f/8, ISO 320





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ONE GLANCE at the broken or battered negative and your heart sinks. From cracked glass plates to torn paper negatives, it is impossible not to wonder how it can be possible to rescue these forlorn, hopeless images. Surely they are beyond repair - lost causes that should be banished and cast aside, never to see the light of day again. But with a lot of patience, care and skill, there are ways to restore these images to their former glory – and Lenny Hanson is the man who knows how.

Lenny, a Hulton Archive conservator for Getty Images, restores all sorts of images, from broken glass-plate negatives to buckled diacetate negatives. Having studied a BA conservation course at Camberwell College of Art and an MA in photography: history and culture at the London School of Printing (now LCC), Lenny took up placements at the National Maritime Museum and the British Museum

before joining Getty in 1989. One of only a handful of photography conservators using traditional conservation methods in the UK, Lenny has perfected an impressive range of methods for bringing damaged images back to life. Ouite often these restorative processes were discovered through years of trial and error. I've spent many years reading about different methods and talking to people to find out the best ways of restoring different types of negatives,' says Lenny. 'When I first started, photographic conservation wasn't as widespread as it is now, so I had to do a lot of experimentation to see what worked and what didn't.'

Working along the lines of 'minimum intervention', Lenny encounters a range of paper and glass-plate prints and negatives including those created using albumen, collodion, carbon and silver-gelatin processes, as well as etchings, engravings and lithographs. Quite often a combination

'When I first started, I had to do a lot of experimentation to see what worked and what didn't'

of manual and digital processes is needed, so Lenny will do as much as he can manually before handing the image over to Getty's in-house scanning team, who scan and work on the image digitally.

Researchers at Getty bring images to be restored for clients on a daily basis and Lenny also discusses longer term projects with curators. Using reversible processes and materials to prevent further deterioration to the glass or paper negatives and prints he restores, Lenny's methods often produce miraculous results - quite often the restored images are unrecognisable. Using soft brushes to avoid tearing the emulsion, Lenny

will usually spend four to five hours working on an image, although it can take much longer than this. 'First, I'll assess the negative and work out the best way of approaching it,' says Lenny. 'For a reticulated negative (see page 39), I might soak it for a few hours and hopefully this will be long enough for the emulsion to separate from the acetate. If it hasn't, I know there are other issues so I may need to try another approach. It's easy to look at the negative and think it is ruined, but once you've worked on one you realise there are things you can do.'

Lenny looks after the conservation of the entire Hulton Archive, containing more than 30 million images, many dating back to the beginnings of photography.

On a day-to-day basis, he is responsible for the routine cleaning and re-sleeving of negatives and prints, as well as monitoring the conditions in which the images are kept. The restored photographs are housed in a controlled environment where the temperature and humidity are carefully regulated. 'If old photographs are kept in a warm, damp environment they will deteriorate faster,' says Lenny. 'It's much better to store images in a cool, moisture-free place."

KEY PROBLEMS

Lenny has to deal with a number of problems with the negatives that are brought to him, one of the main issues being reticulated negatives. In the early 20th century, film manufacturers used cellulose acetate film or 'safety film' as a base for negatives to replace the highly flammable nitrate film. Unfortunately, this protective covering caused more harm than good as, over time, changes in temperature and humidity resulted in the film base shrinking and causing a buckling effect in the gelatin layer, known as 'cockling'. Another problem is broken glass-plate negatives (see page 37). In this process, Lenny realigns the pieces, which he seals onto a new piece of glass. Once the negative has been restored it is possible to produce a print, which can then be scanned and retouched digitally.

Lenny also restores damaged photo albums where the bindings have disintegrated (see images, right). Carefully removing the photographs from the acidic supports, Lenny repairs the bindings to create a brand-new album. One such undertaking was a yearlong project to reassemble a collection of royal albums by a photography husband and wife duo working under the name 'Royal Lisa'. For this project, Lenny painstakingly removed

Right: The original album was falling apart and needed attention if the images were to be safely preserved

Below right: The restored royal album with the images mounted on acid-free paper





A PERSONAL PROJECT



When Lenny was commissioned to remove the glass covering from this photograph a fragment of glass remained, stuck to the front.



Eventually he was able to remove the glass, but the emulsion from an area of the boy's body was still attached.



Although Lenny is not short of work restoring damaged negatives in his day job, he also embraces personal projects, such as this one to remove a piece of glass from a photograph

This left a space on the photograph where the emulsion was torn away. The damage looked to be irrevocable, but Lenny refused to be beaten.



By soaking the fragment in a special solution, Lenny was able to gently separate the emulsion from the glass.



He carefully reattached the missing piece to the photograph, making sure it lined up with the rest of the emulsion.



Then he manually retouched the damaged photograph to produce the final image above. The join is barely visible.

each photograph from the original supports and remounted them on acid-free paper so they could be easily removed for scanning.

'These are valuable social documents so it was important to preserve them for future generations,' says Lenny. 'In situations like this it is vital to preserve the physical object so I'll look to see if there are any signatures on the photographs, for example, and this will determine how I reassemble the album'.

Lenny also restores images where the emulsion has flaked away from the glass plate (caused by the adhesive drying out), which involves removing the emulsion and repositioning it onto new glass to create a

'new' negative. Another task is to remove and re-house prints from acidic bases where 'foxing' has occurred (the age-related spots and browning seen on old documents).

A love of photography and a desire to create order from chaos are reasons why someone might work in photo conservation, says Lenny. 'Sometimes the work is neverending and you have to be very patient, but the process of bringing an image back to its best or preventing it from further deterioration is very satisfying. I hope people will look at the restored images and be inspired to take pride in their own, no matter how old they are.'

THE HULTON ARCHIVE AT GETTY IMAGES

With archives descended directly from *Picture Post* magazine, the *Daily* Express and Evening Standard among others, the Hulton Archive has some 30 million images in its collection. In 1996 the Hulton Collection was sold to The Getty Communications Group, now Getty Images, and in 2000 Getty Images merged the London-based Hulton Picture Collection with Archive Film and Photos to create the Hulton Archive. With more than 90 million images covering a wide range of subjects, Getty Images supplies stock photography to magazines, newspapers and clients all over the world. To browse the collections and find out more, visit www.gettyimages.com.





Above: Norman Potter's image of Roger Bannister breaking the fourminute mile after it was restored

Left: The original glass plate was cracked in two

RETICULATED NEGATIVES

Lenny often deals with reticulated negatives and has developed a unique process to bring the images back to life

The negative for this image of American actress Lauren Bacall was severely reticulated.

Lenny carefully removed the emulsion layer from the diacetate film by soaking the negative in a butanone solution (a mixture of butinol and water) for several hours. which caused the layers to separate.

The silver halide emulsion layer was then transferred to a glass plate.

A print could then be made from the restored negative.

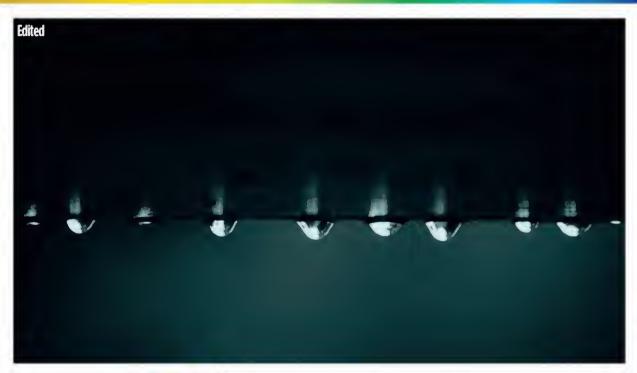








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CAMLINK

Raindrops Alison Hughes

Nikon D80, 160mm, 1/60sec at f/5.6. ISO 200

WATER droplets are a popular macro subject, and quite rightly so as they can look very appealing indeed. Here Alison has captured rainwater hanging off a picnic bench on a less than ideal picnic day.

In assessing this image I started by identifying the elements that I find most interesting and attractive. Hike the droplets and their reflections in the wet wood. I like the colour of the background and the unevenness of the brightness all over the frame. However, there are other elements that are distracting and much less important, such as the colours other than that of the background, and the extensive area of bench and background above and below the subject. I started by reducing the surface area of the picture to eliminate anything that isn't necessary. As the subject - which is the edge of the bench and the droplets - is long and thin, it makes sense to use a long



and thin crop, so I applied a 16:9 format to help us concentrate on what we should be looking at.

Next, I darkened the image to make the droplets stand out against the rest of the picture. I darkened the edges of the frame, too, which beefs up the mottled lighting that works so well.

To reduce the range of colours in the picture 1 first sampled the cool green from

the background and then switched the image to black & white. I used a colour layer to re-introduce the original colour, but without the distraction of the yellows and cyans under the bench. We still have colour, but in a more controlled, subtle and straightforward way.

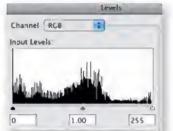
I think this is a great picture, and Alison has done a great job of capturing an interesting subject. She wins picture of the week.





Edited





The burn tool can fix glowing edges

Drastic tonal changes break the histogram





Porto San Paolo Miquel A Arranz

Olympus Pen E-PL1, 14mm, 4secs at f/22, ISO 258

BURNING-IN has been a difficult task since darkroom days, with those glowing edges always the giveaway when working on middle grey tones. Miguel has taken a great picture of this Sardinian port, but in darkening the sea in the middle ground he has left the pier and its uprights glowing like a nuclear power plant. The problem isn't his intention to add drama, but that the tones he has had to work with are the least forgiving of all. Burning midtones is very difficult and I have actually now learned not to bother trying as I have rarely managed it in a convincing way.

Miguel's task is not as hard as some, as he has only the blacks of the pier and poles to worry about as he burns the sea. Admittedly, the pier isn't absolute black, but it is close enough to make no difference so he will get

The only real way to fix an overdramatised picture is to undramatise it again, but the process tends to have a destructive impact on the file, with many tones disappearing

away with rubbing over the edges with the Burn tool

The problem really is that he has tried to make the sea too dark, which in turn shows the halos more clearly where the selection of the sea has not been worked carefully enough. I've lightened the whole image to show how that can make the halos almost disappear. Of course, now many other areas are too light, but going over them with the Burn tool solves that quite quickly.

Adding drama to a scene that was not all that dramatic in the first place is fraught with difficulties, and without a great deal of skill and time, convincing success is hard to find. In this scene you might expect the drama of the sky to be reflected in the water, and when it isn't one can hardly help but detect the manipulation.



Door of an old Swiss barn Chris Knowles

0.55

255

252

Leica R9 with DMR digital back, 21-35mm. 1/90sec at f/8, ISO 200

I DON'T know if it is because I have just been noticing more, whether it is something to do with modern light metering or whether it is to do with the level of automation in current cameras undermining our ability to take conscious decisions regarding exposure, but I've come across a lot of pictures recently that are too light. This study of the patterns in some old weathered wood is a great example. The camera would have looked at what it was being asked to photograph, decided it all looks very dark, and thus would have opened the shutter with the intention of capturing enough light to show the subject. The fact that the subject is supposed to be dark escapes the micro-processor. Just opening the Levels window and dragging the midtone slider to the right makes a massive difference, and brings out all the tones, lines and shades that made Chris stop to take the picture. I blackened the blacks a bit and took the bright edge off the highlights to make the whole thing easier to look at. The original brightness level makes looking at the image quite tinng, like stanng at a light bulb.

To finish the job, and to soften the feel of the picture a little, I've created a brown-tone appearance via the duotone process.

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APTestbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers



GeoSetter Free

Visit www.geosetter.de/en

GEOSETTER is a freeware tool for displaying and inputting metadata in photo files. It requires Windows XP (or higher) and an internet connection, and it is version 3.4.16 that is on test here. The software is a good option for those who do not have GPS built into their camera. or for those who want to overwrite incorrect location metadata. GeoSetter is compatible with most photo files, including JPEG, TIFF and many raw formats.

As a default, the interface is in three sections: a Google map; a folder with photo files; and a viewer for the selected image. To add GPS data, click on the map and information can be applied to images individually or as a batch. A location can be added to within a radius of up to 1.000m. and each location can be saved as a favourite. Further metadata can be added,

such as altitude, date, name of photographer and contact details, plus a caption and keywords. GeoSetter is a simple-to-use tool and, best of all, it's free. Tim Coleman



The AP quarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

3 Legged Thing X1 Brian carbon-fibre tripod kit £269

Visit www.3leggedthing.com or call 0844 272 7777

THE 3 LEGGED Thing is a new brand of tripod from the Elemental Group. There are several tripods available in the range, and the 3LT X1 carbon fibre tripod (aka 'Bnan'), is from the company's professional range. As one expects of a carbonfibre tripod, it is of high quality. The tripod kit on review comes with the B2s ball head, although the tripod is available without it for £219. The B2s is compact, locks firmly and can support up to 8kg. Lused a Canon EOS-1D Mark IV with 70-200mm f/2.8 lens and had no problems. Even when including the 470g ball head, the kit is impressively lightweight at 1,575g. Thanks to the intuitive five-section and multi-angular leg design, the 3LT X1 packs down to 40cm, yet it has a height range of 17-193cm

A great strength of the 3LT X1 is its versatility. The threesection central pole can be removed and turned upside down for low-angle shooting. A stand-out feature is the ability to remove one of the legs for use as a monopod,

which weighs just 222g. Getting to know what the capable of and how to achieve it is initially a complicated process and needs explaining. Also, a spint bubble would be handy to ensure level shooting. However, given its quality and versatility, the 3LTX1 is good value, especially considering the built-in monopod. It comes in a high-quality carry case

and with a five-year warranty. **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

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and versatile

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tripod/monopod

Fujifilm FinePix X100

We take a first look at a camera from Fujifilm that mixes retro styling with state-of-the-art EXR technology. AP 26 March

Compact camera group test

Pocket power at its finest: we put the Canon PowerShot S95, Olympus XZ-1, Panasonic Lumix DMC-LX5 and Samsung EX1 to the test. AP 26 March

Hasselblad H4D-31

Hasselblad's 31-millionpixel 'entry-level' H-system camera makes moving to medium format more achievable. AP 2 April

Canon EOS 600D

We test Canon's latest 18-million-pixel mid-range DSLR and the second with a vari-angle screen. AP 2 April

Canon EOS 1100D

The new 12-million-pixel entry-level Canon DSLR takes to the stage with HD video capture and on-screen feature guide. AP 9 April







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How to correct lens distortions

In the first of a new series on lens distortions. Richard Sibley and Professor Bob Newman look at dealing with curvilinear distortion

> MOST photographers will have an image that shows an example of curvilinear lens distortion. Commonly these will be of a building in which the straight edges have become warped, or a seascape in which the horizon is bowed. This latter example is often mistaken for the curvature of the earth, but it is actually a flaw in the lens design that causes the horizon to appear to bend.

Despite the best endeavours of lens designers, many lenses suffer from curvilinear distortions to some extent. The demand for shorter focal lengths with extremely wide angles of view, and zoom lenses with huge magnifications, pushes current lens designs to the limit. While some curvilinear distortions can be used creatively for effects such as those found in fisheye lenses, most of the time they simply create an inaccurate representation of the original scene. Although bent horizons and warped buildings are obvious examples, curvilinear

distortions can also be seen in portrait images where they can cause facial features to alter in size and shape. The good news is that there are ways to avoid these distortions and even remove them completely from your images

IN-CAMERA LENS DISTORTION REMOVAL

Many compact cameras automatically correct curvilinear distortions when saving images as JPEG files, and more and more compact system and DSLR cameras are beginning to offer this facility. Manufacturers know exactly how their lenses will distort at a given focal length and focus distance will correct the issue when files are processed. For example, Panasonic Lumix G-series lenses have distortion-correction details installed as part of their firmware. When the lens is attached, the camera can read the correction information from the firmware and alter the images accordingly.

Companies such as DxO Labs test and analyse the various properties and distortions of lenses, and use the information to create software to correct these flaws. DxO not only works with photographic companies to help them correct their lenses and to produce

in-camera correction software, but the company also uses the same technology to create software designed to allow consumers to correct their images (see Automatic software correction on page 48)).

By their nature, raw files shouldn't have any form of automated lens-distortion correction. However, often when images are opened in manufacturers' proprietary software the images will be corrected, and in many cases you may never even notice curvature in your images. It is only when these files are opened in third-party imageediting software that they become obvious. Even then, some third-party software applies the same automatic corrections without the user knowing. For example, the same corrections that are applied in Panasonic digital cameras are automatically applied in Adobe Camera Raw, with further corrections possible using the lens-correction tools.

Many photographers would rather correct any lens imperfections themselves in editing software, but if you shoot JPEG files it is far easier to allow your camera to automatically correct curvilinear lens distortions itself. Check your camera's shooting or custom menu to see whether this









Wideangle lenses are the most common culprits for barrel distortion, with architectural and seascape images making it very apparent



feature is available and make sure that it is switched on.

AVOID HAVING TO MAKE CORRECTIONS

By correcting the image you are distorting the captured information, which could cause an ever-so-slight reduction in detail when the computer stretches or shrinks the image. So while it may be possible to use software to correct curvature, it is far better to avoid capturing distorted images in the first place.

Among the worst offenders for creating curvilinear lens distortions are highly complex zoom lenses, such as those with focal lengths of 18-200mm or greater. The extreme design makes curvilinear distortions almost unavoidable. The best solution would be not to use such zoom lenses at all and instead favour fixed-focal-length lenses, but this is impractical, not to mention expensive.

If, however, you are going to be shooting a lot of wideangle images then it would be

worth investing in a good fixed-focal-length wideangle lens. These will usually produce images with far less curvature compared to the same focal length on a zoom lens. Accompany this lens with a quality midrange zoom, such as a 28-105mm, and a telephoto of 80-200mm. However, even this solution is expensive and won't entirely free you from the effects of distortion.

Zoom lenses are most likely to show the worst distortions at the extremes of their focal length, so where it is possible try to





Distortion correction reshapes the image by stretching or compressing the edges. Grids and guides can be used to check that edges in the image are straight

'Generally, zoom lenses will show least distortion when used in the middle of their focal-length range'

avoid using them. Rather than setting a zoom lens to its widest focal length, take a few steps backwards. Even a few metres will mean that you won't have to use the widest setting and will at least minimise the effects of barrel distortion. Conversely, try taking a few paces forwards if possible to avoid using the maximum focal length of the zoom lens. As a rule, zoom lenses will show the least distortion when used in the middle of their focal-length range. The closer you are to this focal length, the less distortion will be visible.

USING SOFTWARE TO CORRECT **IMAGE DISTORTION**

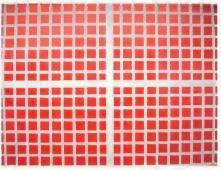
MOST advanced image-editing software has the ability to correct basic curvilinear distortions. This usually takes the form of a simple slider, which is moved to the left to correct pincushion distortion or to the right to correct barrel distortion. The further the slider is moved, the stronger the correction.

For most lenses, only a slight nudge of the slider will be needed. Fixed lenses will always have exactly the same level of distortion, regardless of the image. Zoom lenses, however, will vary depending on the focal length, but it is always useful to know the amount of distortion at each extreme.

Working out exactly how much correction is required for your lenses is simple. You can then save this setting and load it up whenever you need to correct an image taken using that lens. To check the level of distortion you will first need a subject with straight lines. Something as simple as a large sheet of graph paper can be used for this. For best results you may want to use a black pen to make some of the lines bolder. Alternatively you can create your own specific graph papers from the Incompetech website (http://incompetech.com/graphpaper), which can be saved as PDF files and printed.

Once you have your printed grid, place it on a flat wall. The paper needs to be as flat as possible, so tape it down at each corner. Use a spirit level to ensure that the grid is level. Now take a shot of the grid so that it fills the entire camera frame. Align the centre of the frame so that it is in the exact centre of the grid and make sure that the camera is level. Using live view with a grid overlay will allow you to visually check that both axes are straight and that the centre of the frame is in the centre of the grid. Curvature will be most noticeable at the edges of the image

The next step is to open the image of the grid in your editing software. In Adobe Photoshop, the lens correction options can be found under Filters>Distortion>Lens Correction. By default, a grid will be overlaid on the image. This will allow

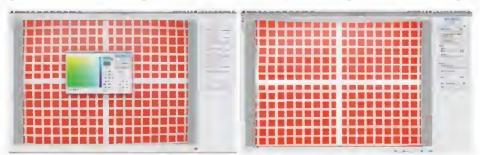


This is the original photographic image taken of a red grid I created and taped flat to a wall

'To check the level of distortion you will first need a subject with straight lines. A large sheet of graph paper can be used for this'

you to compare the edges of the image with a straight edge to allow the right amount of correction to be applied. It is useful to change the colour of the grid overlay to something bright to make it really stand out. It is also a good idea to adjust the size of the grid to make it easier to compare the straight lines. You may find that a large grid size is useful at first; you can then make it smaller to fine-tune any adjustments.

With the overlay grid in place, simply move the slider until all the edges in the image are straight. In the example picture here I have moved it to +4 to correct barrel distortion on a compact camera zoom lens that was set to an equivalent focal length of around 28mm. This setting can then be saved and applied to any images taken at this focal length.



Changing the colour and size of the grid overlay helps to make it stand out against the image of the grid. Adjust the distortion correction until the lines in the images are parallel with the overlay grid

AUTOMATIC SOFTWARE CORRECTION

distortion for individual images can be very time consuming, but there is software available that will make these corrections automatically. DxO Optics Pro is the most prominent of these, of which the Elite version 6.5 was reviewed in AP 10 December 2010 DxO tests lenses at a variety of different focal lengths and apertures to work out the level of distortion, vignetting and chromatic aberration correction necessary at every possible setting.

When an image is opened in DxO Optics Pro Elite v6.5, automatic lens correction can be applied. It does this by first reading the image's Exif data to establish the camera, lens, focal length and aperture used. The relevant correction algorithm can then be applied. In this way, batches of images can be corrected quickly and accurately, saving a lot of time. DxO tests most DSLRs and lenses, and creates modules for each. Modules can then be downloaded and used by DxO Optics Pro so that the software can correct images taken on your particular camera and lenses. New modules are constantly added and updated when new cameras and lenses are released. For more details on DxO Optics Pro visit www.dxo.com.

Adobe has also started to include automatic lens correction in its software. Adobe Camera Raw (ACR) 6.1 and Adobe Photoshop Lightroom 3 feature the same lens-correction tool. As with the DxO software, when an image is loaded into either ACR 6.1 (or above) or Lightroom 3, an adjustment can be automatically applied. Adobe currently offers preset corrections for most popular Canon, Nikon, Pentax, Samsung and Sony cameras and lenses, and third-party optics from Schneider,



Adobe Lens Profile Creator allows you to create custom lens profiles for your own lenses, which can then be used in Camera Raw 6.1 or Photoshop Lightroom 3

'For a very accurate profile for a zoom lens, you may need to take as many as 80 different images'

Sigma, Tamron and Zeiss.

If there is not an existing profile for your particular camera and lens combination - if, for example, you are using an old manual-focus lens on a modern DSLR - it is possible to create your own profile. To do so, you will first need to download Adobe Lens Profile Creator from www.labs.adobe.com. This is currently a pre-release version, with the final product expected some time in the next few months

Once Profile Creator is downloaded, you are required to print a checkerboard test chart. This should be placed flat against a wall, preferably behind glass to keep it absolutely flat. Place your chosen camera and lens on a tripod and photograph the test chart so that it takes up around 25-50% of the centre of the frame. Once the centre image has been taken, tilt the camera up so that the edge of the chart touches the edge of the frame and take an photograph. Now tilt the camera down and take another picture. Rotate the camera on the tripod so that the left edge of the chart is on the left edge of the frame and again take a picture. Then tilt the camera up and down so that the corner of the chart is in the top and bottom left comers, taking pictures as you do it. Finally, rotate the camera to the right and take a further three centre, top and bottom images.

These nine images should be enough to create a profile using the software, but if you want a more accurate and detailed profile, particularly if you are profiling a zoom lens, you will need to take a further nine images at various focal lengths. For best results, you will also want to take each focal length using a few different aperture settings. To create a very accurate profile for a zoom lens, you may need to take as many as 80 different images, although you only require nine for a good profile of a fixed-focal-length lens.

The Lens Profile Creator software is very simple to use. Just load your images and select which size chart you have photographed - the software does the rest. Once created, the lens profile can be applied in ACR 6.1 or Lightroom 3. Full details about Lens Profile Creator, as well as how to create your own profiles, can be found at http://labs.adobe.com/ technologies/lensprofile creator.



DxO Optics Pro software makes it easy to make automated image corrections



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The new Tokina AT-X 11-16mm F2.8 PRO DX is an ultra-wide angle lens based on the award-winning optical design of the AT-X 12-24mm PRO DX iens. The new AT-X 11-16mm features a fast f/2.8 aperture for better photography in low-light situations and for creating a shallow depth of field. The lens is designed for use exclusively on Canon, Nikon and Sony Digital SLR cameras, which have an APS-C sized sensor.

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Amateur Photographer Magazine

"...Tokina offers engineering and optical quality at least the equal of the camera makers." **Geoffrey Crawley**

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Professor Newman explains..

Curvilinear distortion

AP's new photo-science consultant **Professor Bob Newman** investigates why lenses suffer from curvilinear distortion and what actually causes it

CURVILINEAR distortion, usually referred to simply as distortion, refers to errors in the 'drawing' of a lens – that is, the ability to represent an object as having the shape that it really does have. It becomes most apparent in simple geometrical images, such as a chessboard. A properly drawn chessboard would look like Fig 1A. In Fig 1B, the edges of the chessboard have been drawn smaller than the central part, so rather than being square the board has taken on more of the character of a barrel. This type of distortion is therefore called 'barrel' distortion. In Fig 1C, the edges have

been drawn larger than the centre, so the middle takes on a squeezed appearance. This is known as 'pincushion' distortion. Some modern lenses produce a mixture of the two, as in Fig 1D, which might be called 'complex'. We'll see the reason for this later.

Distortion, like most other lens aberrations, is a side effect of making lenses using spheric surfaces. It is much easier to figure perfect spheric surfaces than any other shape, since sections of a sphere slide naturally over each other, as in a ball-and-socket joint. Thus, the mechanical action used to shape a lens, working the lens against a polishing tool, will always tend to produce a spheric surface as the parts of the lens that are not part of a perfect sphere get ground away. Spheric surfaces, however, make imperfect lenses — they are stronger at the edges than they should be. This means that the edges of a simple lens tend to have a shorter focal length than the centre. By contrast with a spheric lens, a pinhole is an excellent image—



A: An undistorted image

Fig 1



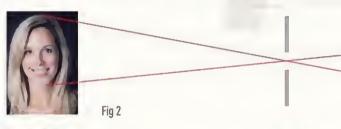
B: The image suffers from barrel distortion if the centre is magnified more than the edges



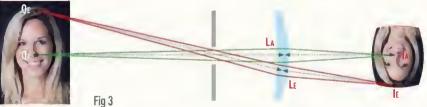
C: Pincushion distortion results if the edges are magnified more than the centre



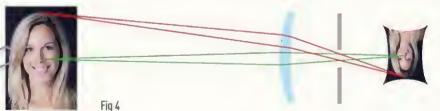
D: Some modern lenses suffer from complex distortion patterns



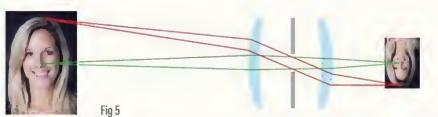
A pinhole image has no distortion. Simple geometry of triangles ensures that magnification is the same across the frame



Magnification is given by ratio of image distance (L to I) to object distance (O to L). A stop in front of the lens causes the object distance to be relatively long at the edge of the frame, reducing magnification and causing barrel distortion



A stop behind the lens causes pincushion distortion



A symmetrical lens can have no distortion at a magnification of one

forming device if small enough, although photographically rather limiting. If we look at the way a pinhole forms an image, it is a simple exercise in triangulation – the size of the projected image *must* be in a simple ratio with the size of the object, by the laws of geometry (Fig 2).

The geometrical laws applied to lenses are, alas, far more complex. To produce a good lens the designer has to reach an optimum compromise between the different aberrations. One such compromise is the placing of a 'stop' in the lens. A stop is a hole or aperture that prevents a proportion of the light rays from contributing to the final image. A properly placed stop can lessen some of the troubling aberrations, including curvature of field (deviations of the lens's image from a plane). A stop, if made adjustable – as an iris - has another useful side effect: it allows the photographer to adjust the f-number of the lens, and thus yields control over depth of field and exposure. A less useful side effect is that if the stop is not at the optical centre of a lens, it will inevitably cause distortion. The type of distortion depends on where the stop is in relation to the lens.

In Fig 3, the stop is placed in front of the lens. An image of an object on axis with the lens will be formed by the centre of the lens

A symmetrical lens with a central stop is shown in Fig 5. This, in a more sophisticated 'double-Gauss' form, is very common in fast, high-quality lenses. The advantage of this configuration is that the aberrations of the front half of the lens tend to be balanced by those of the rear part, which is the same as the front but reversed. This is exactly what happens with respect to distortion, the stop behind the front part of the lens causes barrel distortion, but this is compensated for by the pincushion distortion of the same stop being in front of the rear part of the lens, at least so long as the magnification is unity. This makes for a good macro lens. If precise linearity is required at other magnifications, the lens can be made slightly non-symmetrical to suit, but the precise rectilinear performance at 1:1 magnification will be lost (incidentally, this is why standard lenses are often used reversed for macro work, as then the slight asymmetry works in favour of close rather than distant objects). Thus for the typical compound lens, we can see that the degree of barrel or pincushion distortion will depend on the relative power of the part of the lens in front of the stop compared with that after the stop

The diagram above right shows a typical fisheye lens. The optic is constructed with a

A fisheye lens has negative lens power in front of the stop and positive power behind it. The result is extreme barrel distortion

frame. This phenomenon is caused by the use of aspheric elements to correct the aberrations caused by spheric lens surfaces. Since aspheric lens surfaces are more expensive to manufacture, they may be spaningly used and very specifically targeted at aberrations other than distortion. The result of the use of these surfaces is that parts of the lens will no longer have the steady increase in strength towards the edge of the elements that is associated with spheric surfaces. The combination of different surfaces can cause quite complex patterns of distortion.

In lenses where rectilinear drawing is important, aspherics may be targeted at distortion in addition to symmetrical design. Another technique that a designer can use is the deployment of additional, intermediate stops in the design, in order to introduce distortions intended to correct those produced by other parts of the lens.

'To produce a good lens, the designer has to reach an optimum compromise between the different aberrations'

(shown as green rays in the diagram), since the stop prevents rays from such an object reaching the edges of the lens. An image of an object at the edge of the frame will be formed by the outer portion of the lens (red rays) since the stop prevents the rays from going anywhere else. The magnification factor of the lens is given by the ratio between the object and image distances along the principal ray forming the image. For the on-axis object, this is a straight line (OA through LA to IA), but for the off-axis object it is a dogleg, one part from OE to LE and the other from LE to IE. If we compare the ratio of image distance to object distance for the axial object, (LA -> IA) to (OA → LA), with that for the edge object, (LE → IE) to (OE → LE), we find that the latter is smaller than the former, since the lens-to-image distance for the edge object is much the same for the two, whereas the object-to-lens distance is further for the edge object. Since the magnification is smaller for edge objects than central ones, this configuration will suffer from barrel distortion. The reverse situation is shown in Fig 4, with the stop behind the lens. In this case, the magnification is greater for edge objects and the configuration gives pincushion distortion.

four-element reversed Tessar-style lens at the rear looking through a reversed Galilean telescope or 'afocal converter' at the front. The reversed telescope shrinks the image, resulting in a very wideangle lens. However, the very strong negative elements at the front of the lens result in a lens power before the stop that is actually negative, compared with the positive lens behind the stop. The result is the very strong barrel distortion that produces a fisheye lens.

A zoom lens is also constructed as a prime lens looking through an afocal converter, but in this case the afocal converter has movable elements so that its magnification can be varied. It's easy to see that designing an afocal converter that maintains the same relative lens power before and after the stop is difficult. Indeed, most zoom lenses suffer from distortion, which often changes in nature as the lens zooms and the magnification of the afocal converter changes, particularly if the afocal converter has been made to cover a very wide zoom range.

So far we have seen what causes pincushion and barrel distortion, but modern lenses often have a more complex form of distortion, which may move between the two basic forms across the



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar

systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



Lumix DMC-TZ20

The successor to our Compact Camera of the Year 2011 is here, and Panasonic's Lumix DMC-TZ20 with increased zoom lens, higher resolution and even more features could be the compact camera you are looking for



PANASONIC'S previous flagship TZ model, the Lumix DMC-TZ10, was AP's Consumer Compact Camera of the Year 2011. It was not just the impressive 12x optical zoom lens that won it the accolade, but a host of great features, too. The Lumix DMC-TZ20 replaces this model. and a glance at the specification suggests it offers significant changes to most of the key features.

Of the more notable refinements to the TZ20 it is the Leica DC Vario-Elmar lens with 16x optical zoom that is likely to stir the most interest. It has been expanded at both the wide and telephoto ends, and offers a staggering 24-384mm focal range. Furthermore, with its super-fast frame rates, built-in GPS and both auto and manual exposure controls, this could well be the lightweight and versatile camera to keep

While the improved optical zoom may take centre stage, there have been many changes inside the TZ20. In fact, it has undergone something of an overhaul. Rather than the CCD sensor used in the TZ10, the TZ20 has a CMOS sensor with 15.1 million pixels, of which up to 14.1 million are used for each image. This marks a two-million-effective-pixel increase, packed into the same 1/2.3in-size sensor. As with the TZ10, different parts of the sensor are used depending on the aspect ratio, so the number of pixels employed relates directly to the aspect ration in use, be it 1:1, 3:2, 4:3 or 16:9.

Another key feature is the 3m, 460,000dot screen, which now provides touch functionality. This adds another method of zoom, autofocus and shutter release control, as well as an intuitive way to view photos in playback mode.

The term '3D' is one that we will become very familiar with this year, and this is especially the case with Panasonic cameras. A 3D shooting mode has been introduced on the TZ20 and a 3D image is achieved by holding down the shutter release and

moving the camera from left to right as it takes several exposures.

There is a variety of frame rates available with differing levels of picture size and AF control during shooting, and they can be found easily in the quick menu. Up to 5fps is possible with continuous AF, and up to 10fps at full resolution. Burst modes of 40 and 60fps are an impressive feature for any camera system, although they come at a reduced image size. The new slow-motion video mode takes the number of scene modes to 30. In standard HD video mode. the TZ20 now offers 1080i recording, which is likely to please video users.

Other useful features inherited from the previous model include GPS, intelligent auto and PASM control. The TZ20 is a feature heavyweight and is likely to entertain both the novice and enthusiast photographer.

BUILD AND HANDLING

Those familiar with the TZ10 will be hard-pressed to distinguish changes to the exterior of the TZ20. General build quality is good, if not fairly standard for a small compact camera at this price. Apart from the more contoured handgrip, it is virtually the same compact size with a depth of 33mm, which is impressive given the increase in optical zoom. Interestingly, despite using a touchscreen, the button layout is largely unchanged but for the movie record button being moved to the top of the body and the new 3D mode included on the shooting dial.

A CMOS sensor is cheaper to manufacture than a CCD sensor, and this is perhaps why the company is able to offer other features, such as the new touchscreen. without an increase in price from last time round. Touch-focusing is achieved by touching the part of the frame the user wants to be in focus. The screen adjusts its power automatically by detecting the brightness of the location, which means it will be brighter in direct sunlight but dimmer in evening light. I find a compromise with touchscreens is that they have a tendency to be slightly less bright than similarly specified LCD screens, and the TZ20 is true to form.

Offering manual and autoexposure controls as well as several scene modes means that photographers of any skill level should feel at home using the TZ20. Its



14.1 million

effective pixels

24-384mm, 16x

1080i HD video

3in, 460,000-dot

60fps burst mode

optical zoom

touchscreen



exposure control is not without its limits, however, as the aperture range is rather restricted. At its widest focal length, the TZ20 offers a range of f/3.3-6.3, while at its telephoto end f/5.9 or f/6.3 is available. Autobracketing and exposure compensation is easily achieved and available up to ±1 and ±2 respectively in 1/3 EV steps. Exposure in any of the PASM modes is adjusted using the exposure button on the back of the camera.

The quick menu displays white balance, ISO, image size and record quality, GPS and burst modes. The 30 scene modes are accessed via the main menu. This is a camera that gives simple access to shooting modes, exposure and focusing controls, and is easy to navigate for a variety of skill levels.

PERFORMANCE

Compact cameras often produce overly saturated colours, even in their standard shooting mode. Fortunately, this is not the case with the TZ20. Images show a natural tone and, for those who like vivid results, there is the appropriate scene mode to provide this. Auto white balance gives sufficient results in most situations and manual white balance is available when the results are not quite up to scratch.

Viewing images at 100% shows detail to be rather smudged and watercolourlike. As a result, images feel a little soft and lacking punch. This is not unusual for a compact camera, however, and image quality is on a par with similar models. What the competition does not offer, though, is a 24-384mm lens. Image quality is consistent throughout the range, and zooming to and from each extreme takes just under three seconds. Pictures taken at more telephoto focal lengths are helped no end by the built-in optical image stabiliser. With a steady hand it is feasible to shoot at around 1/15sec without visible signs of camera shake.

Fifteen million pixels is an impressive resolution and a maximum file size of around 6MB comfortably produces A3 prints without interpolation. The pixels are packed into a compact 1/2.3in sensor so the size of the photosites is reduced, which takes its toll on the camera's dynamic range and noise levels. Exposures lack the dynamic range of a DSLR, for example, and there is a clear tendency to expose for the midtones

RESOLUTION, NOISE

se images show 72ppi (100% on a computer screen) sections mages of a resolution chart, captured with the lens set to its point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



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Facts & figures

1/2.3in, 15.1-million-pixel CMDS sensor with Sensor

14.1 million effective pixels 4320x3240 pixels Output size

Leica DC Vario-Elmar 16x, 24-384mm (equivalent Lens

Still: JPEG. Video: MPEG. AVCHD and AVCHD Lite File format

Compression 2-stage JPEG Auto, ISO 100-1600 Sensitivity Colourspace

Shutter speeds 60-1/4000sec

Metering system TTL Intelligent Multiple, centreweighted, spot

White balance Automatic, 4 preset, custom

Exposure modes PASM, panorama, 30 scene modes Drive mode

2 or 5fps with continuous AF and 10fps in single AF all at 10MP, 40 or 60fps burst mode at 5 and 2.5MP

respectively, self-timer

Single AF, continuous AF

AF modes Tracking, single, 11 point, face detection Viewfinder

LCD monitor

3in, approx 460,000-dot LCD touchscreen

Interface USB 2.0 High-Speed, HDMI

Storage media Internal memory (15MB), SD/SDHC/SDXC

Power Lithium-Ion 895mAh battery included Approx 219g (with battery and memory card) Weight

104.9x57.6x33.4mm Dimensions

and shadows. Highlights, such as an overcast sky, more often than not appear as a solid area of bright white. This was still the case when manually tweaking the exposure by -0.6EV, which was the setting I generally opted for before midtones became too dark. The TX20 fares better in brighter sunlight. Once again, none of this is unusual for a compact camera.

Noise is well controlled at ISO 100 and 200, and the first real visible signs of luminance noise come in around ISO 400. It is particularly evident at ISO 800 and 1600, but there is still a respectable level of resolution detail at these settings.

What comes with a greater focal range is a new structure of the lens. This is a contributing factor to the slightly slower lens when directly compared to the lens of the TZ10. At 300mm the TZ10 has a minimum aperture of f/4.9, but at the same focal length on the TZ20 it is f/5.7, or f/5.9

A major benefit of a CMOS sensor is that it traditionally consumes much less power than a CCD sensor. This helps compensate for some of the power-hungry new features. However, according to Panasonic's website, the 300 shots possible on a full charge when using the TZ10 has been reduced to 260 shots with the TZ20. This is still fairly standard for a camera at this level, but it should be noted that the GPS function drains the battery somewhat.

Autofocus is as responsive as one would expect from a camera of this type. In bright Top left: This image is taken from a 14-exposure sequence achieved using the 40fps burst mode. In this mode images are at a reduced 5MP in size

conditions there are no focusing issues, but the TZ20 struggles a bit in poor-contrast light. Continuous AF in the 5fps mode is a great asset. The fast frame rates are good fun to shoot with and I am pleased with the handling. In each mode just over one second of shooting is available before the rate either slows down or the burst stops. Information is processed surprisingly quickly, and a 60fps burst is viewable in around four seconds.

Verdict

THE TZ20 certainly has an impressive array of features. and they should entertain the enthusiast and novice photographer equally. The same can be said for its ease of use and quick handling in each of the numerous shooting modes - I had great fun experimenting with them. I was also pleased with how easily I could set the exposure manually.

In terms of image quality, the TZ20 is on a par with many like-for-like models, but it has the bonus of greater flexibility

with its class-leading zoom range. Whether you like having a versatile camera for your travels or one in your pocket at all times, the TZ20 further establishes the Panasonic TZ series as a great option.







Reportage photographers often capture the full impact of the event by highlighting a single element of the picture. A glance. A gesture. Drops of rain on an overcoat.

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ASKAP

Let the AP team answer your photographic queries



I recently upgraded my camera from a Pentax K100D Super to a Pentax K-7 and found that my version of Adobe Photoshop (CS3) won't read the K-7's PEF raw files. The Adobe Camera Raw file for my camera won't work with CS3; it only works with CS4 or later, and an upgrade costs more than £500. My Pentax K-7 also records raw files in DNG format. If I stick with Photoshop CS3 and use DNG instead of PEF, will I lose any quality? Graham Woodward

This is an issue that has frustrated me for years. Graham. You have my sympathies. Fortunately, you also have a few options. One of the great things about the K-7 is that you can switch raw formats to get round this problem. DNG is an older technology than proprietary raw formats and is therefore often larger in file size and doesn't contain lens correction information, which, in theory at least, could mean a slight drop in image quality. In practice, though, I don't think you will see any difference. Flipping over to shooting DNG files would be the option I recommend.

Alternatively, the upgrade to Photoshop CS5 costs £190.80 as you don't need to buy a full new version, just the upgrade package. You could also look at Adobe Lightroom 3 (£237.60) and use this as your raw converter to open images into Photoshop, or even the more affordable, and more backwards-compatible, Photoshop Elements 9 (£79.10).

Free options include Adobe's DNG converter, although this only gives you the same options as shooting DNGs in-camera, or the Digital Camera Utility 4 software that was included with your camera It's based on SilkyPix, and so should give a very good conversion to 16-bit TIFFs or PSD files, which you can open up in Photoshop CS3 without issue. Ian Farrell

Be it about modern technology, vintage equipment. photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ ipcmedia.com or by post to: Ask AP. Amateur **Photographer** Magazine, IPC Media, Blue Fin Building. 110 Southwark Street, London SE1 OSU.

ORGANISING IMAGES

I recently acquired a Samsung NX10 and its APS-C-format sensor is delivering picture quality that I never previously achieved with compact cameras. I'm about to sign up for a foundation course in digital photography, but in the meantime could you advise me on how to organise my pictures in Windows 7? I've divided them into folders according to the date they were shot but it is all pretty meaningless, just a series of numbers. Should I rename the pictures to aid identification, and maybe put them in further sub-folders relating to events? Rupert de Larrinaga

We take so many more images with a digital camera than we used to with film, so keeping the images organised is more important than ever before. There is specialist software that can make life easier in this respect, especially if you want to organise pictures according to more than one criterion. One of the best digital asset management (DAM) applications is Adobe Lightroom (£237.60; www.adobe.com/uk/ products/photoshoplightroom), which allows you to organise pictures by keywords as well as date and time. Adding keywords on import, or to existing images on your PC, will let you search across your library and pull out images matching selected criteria in a flash. If you don't have the budget for this, but you do have Photoshop or Photoshop Elements, then the Bridge or File Browser functions of these applications will also let you keyword images and search through them.

You can also do this with layers of subfolders as you describe, but I would suggest not creating your folder structure by date. Assuming your camera's clock is set correctly, you can already search for files by date and time with Windows' search facility, meaning your date-named folders are superfluous. Why not name the folders after the events you shot pictures at, and use Windows to search by date instead. Ian Farrell

Tethered shooting

Tethered shooting, where images are transmitted to and stored directly on your computer instead of on a memory card, has many advantages. For example, you can see what you are doing on a larger screen and get the instant opinion of others involved in a shoot. Colour accuracy is also better, especially if you have a calibrated screen. Most DSLRs can shoot in tethered mode, and a long USB cable is all that is necessary for linking your camera to your computer. What varies is the software required to transfer, view and store images, as each

FROM THE AP FORUM

Free running photography

Emmamac asks I have been asked to take some pictures of three guys doing free running. They are going for a world record in July and want to advertise themselves as much as they can over the internet. These guys are fast and I want to get some pictures from strange angles, on the floor facing upwards to the sky. I will using my Nikon D90 and a Speedlight SB-900 flashgun, but which settings would be ideal in terms of ISO sensitivity, shutter speed and so on?

Fen replies it really depends on what sort of photos you want. If you want them to be blurred to show the fast nature of the sport, use a slower shutter speed. If, however, you

want them crisp and sharp, use a faster shutter speed. You may not require the flash depending on the weather and lighting.

Surf_digby replies If you're going to be shooting the runners from underneath, I guess you'll be using a wideangle lens and getting in fairly close. The SB-900 flashgun chucks out a fair bit of light, so you shouldn't have any problems hitting its top sync speed (1/250sec). In my opinion, you probably won't need to raise the ISO much, especially in July. To keep the people sharp mid-flip, you'll want most of the light coming from the flash.

Daft Biker replies The last time I did something similar I used 1/2000sec at f/4 and ISO 400, with the flash set to high-speed sync. It depends on the situation as to what settings you need, but if you want to freeze action then 1/500sec or faster usually does it. You might like to experiment with off-camera flash and familiarise yourself with the flash exposure compensation if you're not already comfortable with it.

MANUAL DOWNLOADS

I have recently been given a Lexmark P315 photo printer, but there is no instruction book. Could you advise me on where I can get a copy? WG Roberts

The manual for a Lexmark P315 is available for download on the internet. Visit http://bit.ly/gldX4D for more details. **Ian Farrell**

CHECK THE ZOOM LOCK

Regarding Roger Morns's question about the seizure of the zoom mechanism on his Canon EF 18–200mm f/3.5–5.6 IS lens (AP 19 February), has Roger checked that the zoom lock under the lens barrel is not set to lock?

This stops the zoom from extending when you are carrying the camera with the lens hanging. It's just a thought. **Bill Jordan**

Thanks for getting in touch, Bill. It's a good thought and sometimes the simplest options are overlooked in this technological age. We'll pass your comments on to Roger. Ian Farrell



manufacturer has its own approach:

Canon is one of the best of the bunch, being supported by third-party applications and by its own software, which comes free with every EOS digital camera. The EOS Utility program not only allows tethered shooting, but also remote composition and shooting using live view and your computer screen. With the right accessories, it can even do all this cable-free through a wireless network

Nikon provides a custom tethered solution for its DSLRs, but you have to pay extra. Camera Control Pro 2 has a good set of features, but costs around £135. Nikon cameras are also supported by third-party applications, including Sofortbild, (www. sofortbildapp.com), which is available for Mac only but is free.

Pentax provides Remote Assistant 3 software that can remotely control the

company's DSLR cameras and capture images off the camera as they are taken.

Olympus sells Studio 2, a 'professional workflow' application that also provides tethered shooting support. A demo version is included with your camera or it can be downloaded from www.olympus.co.uk.

Sony's Remote Camera Control software only supports some models (check your manual). When it works, it allows full control of the camera and tethered shooting, too.

Third-party applications usually only support Canon and Nikon cameras, due to their popularity in the professional market. Adobe Lightroom allows users of both platforms to shoot straight into a catalogue, applying development presets and keywords as you shoot. Phase One's Capture One Pro is an expensive option, but it offers tethered shooting for the big two manufacturers and excellent raw conversions.



PANCAKE LENSES

Small, compact and ideal for street photography, **Richard Sibley** looks at a selection of pancake lenses on the market



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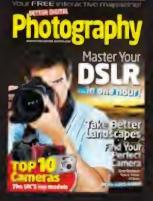
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Fujica 645 of 1983 with a dealer's price sticker on top that gives about the right price in the current market



The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera and historical information. Visit www.pccgb.com for more information and to download a membership form or call 01920 821 611 (but not to ask for valuations on cameras).

Fujica 645

Ivor Matanle recalls the Fuji 645 medium-format cameras of the 1980s and '90s

WE CAN describe the trends in photography between 1980 and 2000 as being a constant search for greater complexity and versatility. This was the era when multiple modes multiplied and different autofocus technologies competed, when engineering plastics came close to eliminating metals from camera engineering, just as metal had once replaced wood; and when digital photography had been proved

to work but when few dreamed that its technology would all but replace film.

The late 1980s saw the first Canon EOS models and the Minolta 7000 camera offer different approaches to automatic focusing; 35mm SLRs acquire built-in motordrives with ever increasing rates of exposure; and press photographers get flashguns that could deliver consistently high power flashes at the same rates that their cameras could shoot pictures. The development of technologies was spectacular.

Yet there were always those photographers who wanted to keep things simple. These photographers did not want bags of lenses and accessories, nor even the substantial weight of a Rolleiflex twin-lens reflex. Instead, they wanted to be able to walk in the country, climb a mountain or walk along a rocky seashore and photograph what they saw with superb medium-format quality without having to carry anything bulky and heavy.

The advent of both the Fujica 645 and Fujica 645W in 1983 was, to these romantics, a moment of revelation. The original Fujica 645, particularly, touched an emotional chord because it was a folding camera, yet with a battery-powered electronic exposure meter, a large brightline viewfinder and a coupled rangefinder. Both were surprisingly light in weight, with the folding 645 weighing 846g including strap but without film, and the non-folding 645W weighing just 755g. The lenses performed brilliantly and were reviewed with acclaim by photographic journalists worldwide.

Here, at last, the romantics thought, was a medium-format camera that could go everywhere with them, fit into a coat pocket and deliver brilliant images of commercial and publishable quality, shot on either 120 or 220 film.



HOW THE FUJICA 645 RANGE DEVELOPED

It was clear within weeks that the Fujica 645 concept of an easily carried and used medium-format camera delivering superb image quality was a hit. None of the models that followed had interchangeable lenses - it would not have been appropriate to the concept of the compact, easy-to carry camera - and the prices were high, making any Fujica 645 a camera for someone with plenty of disposable income. Nonetheless, sales were good.

The original folding Fujica 645 was equipped with a 75mm f/3.4 EBC (electron beam coated) Fujinon lens with five elements in four groups, and an electronically controlled shutter with speeds of 1–1/500sec. It had a bright, easy-to-use coupled rangefinder that delivered precise accurate focus, even if the user wore glasses (which is not true of all coupled rangefinder cameras). The results were superb.

Unfortunately, the camera's long-term reliability proved not to be as good as the results, and even in the first year there were a lot of reputation-damaging reports of poor bellows quality, easily damaged

shutter linkage and problems with the film transport. Even with a factory-applied label by the viewfinder telling me how to close the camera, it took me some time to work out how to close the example shown here. The folding model was discontinued by Fuji within a couple of years or so (Fuji seems never to have admitted exactly when), so it is now much sought-after by collectors, is comparatively scarce and the price is going up. This is another example of the cardinal rule that camera collectors should never forget - that many of the rarest and most desired collectible cameras are scarce because they were commercial failures, and that there was usually a reason for that.

The Fujica GS645 Wide was also for either 120 or 220, and was in many ways a dream camera for instinctively wideangle photographers, among whom I count myself. Although a rigid, non-folding camera, when a UV filter and collapsible rubber lens hood were added to protect the lens assembly it was almost as pocketable as the folding Fuji 645 and as quick and easy to use. Fitted with a 45mm f/5.6 EBC Fujinon W lens, with an angle of view equivalent to that of a 28mm lens on a

'The only disadvantage was that the GS645W was a manual guess-the-distance camera with no rangefinder and focusing by scale'

35mm camera, and shutter speeds from 1-1/500sec, it delivered brilliant image quality. Also, it was a lot more reliable than the folding camera.

The only disadvantage was that the GS645W was a manual guess-the-distance camera, with no rangefinder and focusing by scale. However, that is not much of a problem when using a 45mm lens outdoors in daylight for, say, landscape photography or pictures of fine buildings, since the depth of field will take care of most minor focus errors at f/11, for instance.

The Fujica GS645S of 1984 was the camera with the notonous 'crash bar' (the Americans call it a 'cow bar') to protect the lens assembly from accidental blows. Once again, it was renowned for the top-quality optical performance provided by its 60mm f/4 EBC Fullnon lens, which is a very fine seven-element (six-group) design and is mounted in a shutter giving speeds of 1-1/500sec. Equivalent to about a 37mm focal length on a 35mm camera, the 60mm lens should be regarded as a wide standard focal length lens rather than a true wideangle. This camera has a coupled rangefinder, so there are no problems with accurate focusing, and an excellent brightline viewfinder.

The presence of the 'crash bar' gave rise to rumours about the lens assembly being vulnerable to damage, and all sorts of scare stories can be found on the internet.

WATCH

Bellows

Always check the bellows of an original Fujica 645 by placing a bright torch inside the bellows while in a darkened room. Look for any sign of light coming through pinholes. Repairers can obtain new bellows, but they are expensive. Check also for faults in the operation of the folding mechanism.

Lens/shutter assemblies

With the rigid-front wideangle cameras, check that the lens and shutter assembly at the front of the camera do not wobble when held, and that the front of the lens looks parallel to the back of the camera.



However, I have never heard of one of these cameras being damaged by a minor blow.

From 1985, the Fujica 645 range consisted of the GS635W, with 45mm lens, and the GS645S, with 60mm lens, and it stayed that way until autofocus GA versions of the Fujica 645 series appeared in 1995.

The GA645 of 1995 was a complete redesign with dual active/passive autofocus (with focus lock and manual zone focus), programmed and aperture-priority auto exposure with a manual mode, exposure compensation, automatic 120/220 changeover (you just push the pressure plate to the correct setting and the camera does the rest), and data imprinting of shutter speed, aperture and shooting mode or date/ time - outside the frame, not on the image.

You also got a built-in flash unit and built-in winder. Retaining the 60mm f/4 EBC Fujinon lens of the GS645S, the GA645 was a more versatile camera, with a closest focusing distance of 0.7 metres, constantly available flash capability and the considerable convenience benefit of autofocus Despite needing two CR 123A batteries in it to operate, it was still light at 815g.

A second version of the GA645 increased the number of shots on 120 film to 16 (from 15) and the number on 220 to 32 (from 30). It also had a protective ridge around the AF button to prevent accidental pressing, and the focusing mechanism was quieter.

The GA645W of 1995 was a wideangle

'Traditionalists who enjoy wideangle photography will revel in the optical quality and control offered by a GS645W or GS645Wi'

version of the GA645, with a 45mm f/4 seven-element EBC Fujinon, autofocus, built-in flash, built-in winder and a closest focusing distance of 0.7 metres. The camera had a 0.4x finder, and a rectangular bayonet lens hood.

The GA645i of 1997 was similar to the GA645, but had a second shutter release and a barcode reader for Fuji medium-format films that automatically set the film speed. provided that the film in use was barcoded.

The GA645Wi of 1997, which can be a difficult camera to track down because relatively few were sold in Europe, was an updated version of the GA645W. It had the improvements of the GA645i, but the basic specifications of the GA645W.

The GA645Zi of 1998 was a significantly different camera, both in appearance and operation. It had a 55-90mm f/4.5-f/6.9 Super-EBC Fujinon zoom lens, zoomed electrically by a button at the back of the top plate.

The zoom viewfinder changed as the zoom lens was operated and had clear and bright frame lines. The finder also had LED shutter speed, aperture and focused distance readouts, and built-in dioptric eyesight correction on the eyepiece, which was a major benefit in my view.

Perhaps the most surprising feature of this last camera in the line was the ability to change from 120 configuration to 220, or vice versa, while the camera was loaded. Presumably this was to enable the user to sort matters out if, after using the camera for a 220 film, he or she loaded a 120 without remembering to adjust the configuration.

WHICH MODEL FOR YOU?

Traditionalists such as myself, who enjoy wideangle photography, will revel in the optical quality and control offered by a GS645W or a GS645Wi, if you can track one down. Users already accustomed to using, say, a Canon EOS 35mm or digital camera will soon become comfortable with the GA645Zi, and delight in the ability to shoot 32 frames on a 220 film (assuming you have or can obtain some) or 16 on 120 (much easier to get) with autofocus and a top-quality zoom lens.

See next week's issue for a hands-on preview of Fujifilm's new FinePix X100 digital compact camera

The Fujica 645 (folding) and Fujica GS645W are announced.

1984

The Fuiica GS645S with cow bar appears

1995

The Fujica GA645 with autofocus appears

1995

The Fujica GA645W with autofocus 45mm f/4 Fujinon announced

1996

Revised version of Fujica GA645 shooting 16 or 32 frames on 120/220 announced

1997

The Fujica GA645i appears

1997

The Fujica GA645Wi announced

The Fujica GA645Zi with zoom lens announced

HOW

Recent listings on eBay include a Fujica GS645W with a starting price of £340 and 'buy it now price of £420 that received no bids and a GA645Zi that sold for around £500. As I type this, there is an auction of a GS645 folding camera just finished on eBay with a price of £342 and a GS645W with two days to go that has reached £310.

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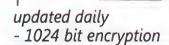
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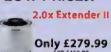
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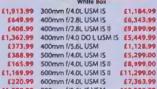
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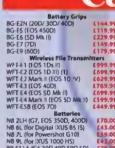


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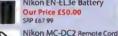
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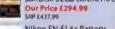
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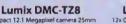
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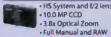
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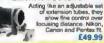
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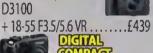














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EUS 1 - E1 Booster As Seen / Exc £99 - £139
ECS 1 Body Cnly E+/ E++ £89 - £179
ECS 3 Body Only As Seen / E+ £39 - £125
ECS 30 Body Cny E+ / E → £69 - £99
ECS 30E Body Only
ECS 33 Body Cny E++ £79
ECS 5 - VG1C Gnn E→ £49 - £69
FCG 5 Book Colu F= C49 - C59
ECS 5 00 Barb Only E 1559
ECC SCE + DDSC C-0 F4 / E-+ CSD - CSD
ECC LIE Bad Cob E. /E. CIB CLO
EOC DT R-4 Only E+ E 138 139
10 55 10 5 5 6 500
10-55 mm 13-5-5 Er5
18-55mm F3.5-5.6 IS EFS
18 200 mm F3.5-5.6 IS EFS E++ £319
20mm F2.8 USM E+ / Min1 £258 - £309
24mm F1 4 L USM E+ / E++ £839
24mm F2.8 EF E++ / Wint- £269 - £279
24mm F3.5 L TS-E
24-70mm F2.8 L USM E++ £829
28-90mm F4-5 6 USM F++ 659
28.90mm E4.5 6 HSM 8 F ++ C59
29 105-rm E2 5 / 5 HCH E C126 . C120
20 103 HH F 3.74 3 0.54
20-13311111 IS 3-3 6 USW IS E+ 1215
28-200mm F3.5 5 BUSM E++ £189
28-JUURN 13.55 6 L IS USW
35-350mm F3 5-5 6 L USM. E++ £789
45mm F2.8 TS-E
55-20Cmm F4.5-5.6 USM II E++ E99
60mm F2.8 EFS Macro E++ £259
70-200mm F2.8 L IS USM . E+ / E++ €1,049 - €1,149
70-200mm I4 L USM E++ £399
70-210mm F3 5-4 5 US/A
7G-30Cmm F4 5-5.6 DO IS US/A
75-300mm F4.5-5.6 USM III E+ £119
8C-200mm F4.5-5.6 II E 265 - 269
90-300mm F4 5-5 6 EF E- / E++ £99 - £119
100mm 12 USM E++ C279
100mm F2.8 EF Macro E↔ £219
100mm F2 8 USM Macro E++ £329
180MM F3.5 L Macra USM E++ / Wint- £929 - £949
200mm F1.8 L USM Exc £1.849
400mm F2.8 LUSM E+ £2,799
Sigma 15mm F2.8 EX Fisheye E+ £299
Sigma 17-35 mm F2 8-4 DG HSM Mint- £159
Sigma 18-50mm F2 8 EX DC Mint- C229
Sigma 20mm F1 8 EX DG E++ / Mint- £349
Sigma 24mm F2 8 Super Wide II E+ £59
Sigma 26-70mm F2 8 AF E+ £99
Sigma 28-20 0mm F3.5-5.6 DL E++ £69
Sigma 50-500mm F4-6-3 App DG HSM E+ £499
Sigma 70-210mm F2 8 App
Sigma 70-210 mm F4-5 6 E+ C39
Sigma 70mm F2 8 EX DG Macro E++ / Mint- £239 - £259
Sigma 75-300mm F4 5-5 6 App AF E+ 669
Sigma 105mm F2.8 FX Magro E++ £179 - £279
Sigma 120-400mm F4 5-5 8 And DG HSM F+ 6499
Sigma 300mm F4 App
Tampo 26-300 mm F3 5-6.3 XR D VC F++ C949
Tampo 55-200 mm E4-5 6 D. II Us at 650
Tempo 70-300mm E4-5.61 B E4-670
Tamen 200,500mm FS.6 3 Dul D AF F 0640
Triang 16 50mm F2 8 2TY Per BY Mart. CR48
Canon EOS COS 117 - ED Booster EOS 118 - ED BOOSTER EOS 318 - ED BOOSTER EOS 32 - ED BOOS
Triang 80-400 mm Fd 5-5 6 ATX D F11 C240
Triang 100mm F2 8 AF PRO DISTY Met 6300
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F1NAE Black Body Only	Exc / E+ £199 - £2
F1 Black Body Only	Exc \$1.
F1 Black Body Only T96 Body Only	As Seen / E++ SER - D
T7C + 28mm F2 8 T5C + 50mm F1 8	E+ £
T50 + 50mm F1 8	E+ /E→ £25 · €
A1 Black + 50 mm F1.8	E+£
All Black Body Cn'y	Exc / E + £59 - £
AE1 Chrome + 50mm F1 8	2- E+ £49 -£
AE1 Chrame Booy Only	E++ 0
AE1P Black + 50 mm F 1.8	E+ £
AE1P Black + 50mm F1.8 AE1P Orrome + 50mm F1.8	Exc / E+ 648 - 6
AV1 Black Body Cnly	E+ £
AV1 Orrome + 50mm F1 8	E+ £
AVI Chrome Body Only	E+/E++€
EF Black Body Only	E+ E
EF Black Body Only	As Seen £
EX Auto + 50mm F1 8 EX FT OL Chrome - 50mm F1.8	E+ £
FT OL Chrome - 50mm F1.8	E+ £
FTB OL Chrome + 50mm F18	E+ 0
24mm F2 & Block	F+ 6
24mm F2 8 FD	E+ £
24-35mm F3.5 FD L	E++ £3
28mm F2 8 B.lock	E \$29 · £
28mm F2 8 FD	As Sean / E++ £18 - £
28-55mm F3 5-4 5 FD	E+ €
35mm F2 8 FD	E+ f
35mm F3.5 B/lock	E+£25-£
35mm F3.5 Block 35-70mm F3.5-4.5 FD	E+ / E-+ £25 - £
35-70mm F4 FD	E+ £15 - £
35-105mm F3.5 FD	E+ E
50mm F3.5 Block + FD25 Tube	E++ £
50mm F3.5 FD Wapro + Tube	. As Seen / E 248 - E
50mm F3.5 FL Macro + Tube	E++ E
70-150mm F4.5 F0)	Fee C
70-210mm F4 FD	As Seen / E-+ £29 - £
75-200mm F4.5 FD	Exc / E++ £29 - £
8C-200mm F4 Block	E+ 9
80-200mm F4 FD	E+ 6
100mm F2.8 Block	E- 969 - E
100mm F2 8 FD	

00mm F4 FD Macro 00mm F4 FD Macro + Tube	E+ £119 - £169
00mm F4 FD Macro + Tube	E+/E++\$149 -\$179
00-rms F4 Macro B/Lock 00-200-rm F5.6 B/box	E+ £79
00-200mm F5.6 B/look	E+ / E++ £39 - £45
00-200mm F5.6 FD	E+ £29
00-200mm F5.6 FL	E++£48
00-300mm F5 6 FD	E+£79
35mm F3 5 FD	E+ / E++ £19 - £35
Offman F2 & RAnck	Fw 640
00mm F2 8 FD	E+ 299
00mm F2 8 FD	As Seen / E ++ £20 - £45
00mm F2 8 FD L	3283 OK Exc E850
100mm F4 FD	E+ / E++ £149 - £179
00mm F5.8 Block	E+ 265
IOCmm F5.8 FD	E+ / E £59 - €79
100mm F4.5 Brlock	
OCmm Få Refer	E+ £139
JS Marine 400mm F4 5 Brock hA Extender	E++ £399
bcA Extender	E+/E++£45
MB Extender	E+/E++£39-£59
ye Level Finder F ye Level Finder FN	Exc £29
ye Level Finder FN	E+£49
Servo EE Finder	E+ £75
Speed Finder F	As Seen 065
88A Speedife	E++ £15
99A Speedife	E+ £15
44T Speedite	
77T Speedile	
99T Speedite	E++ £35
OCTL Speedite	E+ / E++ E35 - £49
33G Sceedite	E+ £109
AL2 Macrol le	E++ £75
AL3 Macrotte	E+/E++E/5-E138
NE Motorcrive FN	
Æ Powerunder FN	
IA Dave Set	E++ \$58
A Drive Set /US Coastguard)	E++ £99
Vinder A	
Vinder A2	E++ E19

Contax 645 Series 35mm F3.5 Distagon 45mm F2.8 Distagon 45-90mm F4.5 Vano 55mm F3.5 Distagon 120mm F4.400 Macro 140mm F4.5 Sornar 210mm F4. Sornar AE Prim Finder 69% Hand



G2 Back Criv	E++ £448 E+ £999
16mm F8 G + Finder	F+ 6999
21mm F2 8 G + Finder	E++ £449
35mm F2 G	F++ £249
35-70mm F3.5-56 G Vario.	E++ £399 - £449
00 mm F2 8 /2	Ew JE C70 . C160
GC21 CASE (G2)	E++ £79
TLA140 Flash	E+/Mrt-£39 -£58
TLA200 Flash	E++ £79 E+ / Mrt+ £39 - £58 E+ / E→ £79 - £119
Contax SLR Series	
N1 + 24-65mm	E↔ / Unused £449 - £750 E↔ / Unused £349 - £499
NX + 28-80mm	E / Unused £349 - £499
AX Body Only	Exc / E++ £249 - £499
RTS3 Body Only	E+ £399
RX Body Cnly	As Seen / E++ £179 - £299
S2 Body Only	E++ £549
ST Body Only	E++ (Unitset 12-49 - 1
RTS + Wrder	E+ £195
Aria Body Chiy	E+ / E++ £199 - £249 E+ / E++ £89 - £139
167MT Body Crity	E+/E++ £89 - £139
137MA Body Only	E+ £39
13/MU + Gnp Body Urly	E+ 089
Day on Park Oak	E+ / E++ £179 - £249
Free English Congruent	E 01 000
10-miles over	E. IE., 6540, 6500
Steen CS 0 ABA	Mail C1 600
24 0Entes E2 5.4 5.4 C	E - £1,099 E - / E ++ £549 - £599 Mnl - £1,699 E ++ £499
28mm F2.0 MM	E++ £589 · £799
28 mm F2 8 AF	F4 F159
28 mm F2 8 MM	E+ / E++ £178 - £249
28-70mm F3.5-4.5 MM	E+ / Wint- £218 - £379
28-80 mm F3.5-56 AF	E↔ / New £279 - £399
35-135mm F3 3-4 5 MM	E++ £649 - £849
50mm F1 7 MM	F+ 975
60mm F2 8 AF Macro	E+ / Mint- £499 - £699
70-300mm F4-5 8 AF	E+7 Mnt-£279 - £450
80-200mm F4 MVI	E+/ Mnt- £279 - £450
85mm F2.8 AE	E++ C225 Mint- C298
85 wn F2.8 VM	Mint- £299
100mm 12 & AE Macro	E++ £599 - £649
100mm F3.5 AE	E++ £249
135mm F2 (60 Year Edition)	
135mm F2 MM	E++ €599
135Mm F2 8 AE	E+ £169
1359M F2 8 MM	E++ £199
18Umm F2 8 AC	E++ E449
100mm F2 httl	E+1 E++ E329 - E489
200mm F2 6 4 F	E++ £449 E++ £329 - £499 Mnt- £3,249 As Seen / E++ £148 - £225
200 PRI F 3.3 PG	E+ / E++ £299 - £550
Tt A2G Floch	F 4 000
TI A2SC Flash	F4 / Met. CSD . C110
Tt A30 Flash	E+/Mint-589 - £119 As Seen / Mint- £29 - £58
TLA36C Flash	E++ / Mrd- \$179 - €100
TLA48C Flash	E++ C279
	THE RESERVE TO SECTION AND THE PARTY OF THE

As Sear / E++ C399 - 0899 As Sear / E++ C399 - 0899 E-- Mint E 1,369 - £1.448 Caron E CS 50 Body Orh E-- Mint E 1,369 - £1.448 Caron E CS 30 Body Orh E-- C599 Caron E CS 30 Body Orh E-- C599 Caron E CS 200 - 86,62 2 on - 16 - 2299 Caron E CS 200 - 86,62 2 on - 16 - 2299 Caron E CS 200 - 86,62 2 on - 16 - 2299 Caron E CS 300 Body Orh E-- E 1289 Caron E CS 300 Body Orh E-- E 1289 Caron E CS 300 Body Orh E-- E 16,699 Full S F or Body Orh E-- E 16,699 Full S F or Body Orh E-- E 16,999 Full S P or Body Orh E-- E 16,999 Full S P or Body Orh E-- E 16,999 Full S P or Body Orh E-- E 16,999 Full S P or Body Orh E-- E 16,999 Full S P or Body Orh E-- E 16,999 Full S P or Body Orh E-- E 16,999 Full S P or Body Orh E-- E 16,999 Full S P or B ord Full S P or B ord Full S P or B ord E-- E 16,999 Full S P or B ord Full S P or B ord Full S P or B ord E-- E 16,999 Full S P or B ord Full

Nivon D3 Body Only	E++ 62.2
Nikon D2X Bady Cnly E+ / E	2599 - £7
Niton DTX Body Only E+	£299 - £3
Nikon D1 Body Only	E++ £1
Nilion 0700 Body Only	E++ £1.4
Nixon D200 Body Only	E++ @
Nikon D100 + MB-D100 Grp	E+ £1
Nikon D100 Body Only	
Nikon C90 Body Only Mint-	£439 - £4
Nikon D80 Body Only	E++ 83
Nikon D70S Body CnV	Vint- £2
Nikon C70 Body Only E	E++ £1
Nixon D60 Body Only E	+/E++ £2
Nitor D50 Body Orly E++	£159 - £1
Ohmpus E3 Body Crry	. E+65
Olympus E1 + HLD-2 Battery Gnp	E++ £2
Olympus E1 Body Only E+ / E++	£179 - £1
Chimpus E620 + 14-45 mm	Wint C3
Olympus E620 + HLD-5 Grip	E++ £3
Chympus E600 + HLD-5 Grip	Mint- Ca
Olympus E450 + 14-42mm	
Clympus E-P1 Body Only	E++ £2
Panasonic L1 • 14 50mm	. E++ 85
Panasonic GHI Body Only	Mnr- 64
Panasonic GF-1 Body Only E+ / Mint-	1249 - 12
Panasonic G1 Body only E++ / Minl-	2179 - 21
Pentax K20D + 18-55mm + D-BG2 Grp	E++ £4
Pentax K10D Body Cnty	. E++ £2
Sorry A700 Body Cnty	E++ 64
Hassalhlad H Saries	

	E+ / Wint- £199 - £369
HM 100 Polarad Mag	F++ £129 - £149
BCH Charger + 0.61/ Bally	E+/ Mint-£189 - £369 E++ £129 - £149 y
por anaga voca cons	J LY LIIO
Hasselblad V Seri	es
503CW Witernum Comple	nte E++ £1,989
500FLX Black Borty Only	fle E++ £1,989 E++ £449 - £450
PHCH Compute	E . C1 200
SPEN COMPER	E 7 L1.303
A/C OUTIE.	E+ £1.399 E++ £2.250 Min1-£1.399 E++ £3.299 Ex Demo / E→+ £2399 - £399
Flex Cuttil	Mnt-£1,389
30mm F3 5 CF Fisheve	E++ £3 299
50mm F4 C Black	Ev Damo / Fee \$230 , \$300
Ellison Ed C Change	As Seen / E+ £199 - £449
Strill Fe Cortoine	W 200.11 F4 F122 , F442
50 mm F4 CF1	Es Demo £1,899
50mm F4 Cf FLE	Mnt- £1,049
50mm F4 Classic ZV	
\$0 mm F3 5 C Black	En Demo £1,899 Mint-£1,049 Unused £2,999 Exc £399
00 100 - C4 0 EE	E+ £848
00-12UM 074 0 FE	E+1040
SUMM F2 S FE	
80VM F2 8 CB	E++ €349
100mm F3 5 CF	E+£449
120mm FA CF Macm	F + 5899 - 5949
120mm FF 6 C Disease	F. 6400
120101117300740181	ET LIST
135mm F5.6 C MGCO	E=/E++ £249 - £349
135mm F5.6 S Planar	E++ £299
150mm F4 C Black	E+/E++ £299
150mm E4 C Chenna	Fur C149
150mm Et CE	4n Count E 0000 0440
130mm F4 OF	. AS OBBIT E-+ 1255 1445
150mm F4 CFI	Ex Dema/ E++ E/98 - E1,499
250mm F4 F	E+ €349
250mm F4 FE	F+ (F++ 6500 - 6749
250mm F5 & C Black	E+ £248
250mm F5.6 C Back	E+ £248
250mm F5.6 C Black 250mm F5.6 C Chrome	E+ £248 As Seen / E+ £149 - £248
250mm F5.6 C Black	E + 5848 E++ 5699 E++
250mm F5.6 C Back 250mm F5.6 C Chrome 250mm F5.6 CF	E+ 5248 As Seen / E+ £149 - 5248 Unigrown / E++ £499 Exc £449
250mm F5.6 C Back	E + £248 As Seen / E + £149 - £248 Unionam / E + £499 Exc £449 E + £450
250mm F5.6 C Back	E+ 2248 As Seen / E+ £149 - £248 Uniongen / E++ £499 Exc £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 500mm F6 C Black 2x Mutar Converter	E+ £449 E+ £450 E+ £249
350mm F5 6 C Black 550mm F6 C Black 550mm F6 C Black 2 kM Air Comerler 2i£ Converter 12i£ Converter 12i£ Converter 12i£ Converter 12i£ Converter 14ivitar 2i£ Converter 14ivitar 2i£ Converter 15iA F Prism 16iA S Pr	Exc (249) E + 2450 E + 2500 E + 2500 E + 249 E + 1800 E + 250 E + 270
350mm F5 6 C Black 550mm F6 C Black 550mm F6 C Black 2 kM Air Comerler 2i£ Converter 12i£ Converter 12i£ Converter 12i£ Converter 12i£ Converter 14ivitar 2i£ Converter 14ivitar 2i£ Converter 15iA F Prism 16iA S Pr	Exc (249) E + 2450 E + 2500 E + 2500 E + 249 E + 1800 E + 250 E + 270
350mm F3 6 C Back 50mm F3 6 C Back 2 k Musr Centerler 2 k Musr Centerler 2 k Conventer 1 ceptus 20 Conventer 1 ceptus 20 Conventer 1 kvitar 20 Conventer 1 Musr 20 Con	Ext (242) Ext (245)
350mm F3 6 C Back 50mm F3 6 C Back 2 k Musr Centerler 2 k Musr Centerler 2 k Conventer 1 ceptus 20 Conventer 1 ceptus 20 Conventer 1 kvitar 20 Conventer 1 Musr 20 Con	Ext (242) Ext (245)
350mm F3 6 C Back 50mm F3 6 C Back 2 k Musr Centerler 2 k Musr Centerler 2 k Conventer 1 ceptus 20 Conventer 1 ceptus 20 Conventer 1 kvitar 20 Conventer 1 Musr 20 Con	Ext (242) Ext (245)
350mm F3 6 C Back 50mm F3 6 C Back 2 k Musr Centerler 2 k Musr Centerler 2 k Conventer 1 ceptus 20 Conventer 1 ceptus 20 Conventer 1 kvitar 20 Conventer 1 Musr 20 Con	Ext (242) Ext (245)
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext £48 E + 656 E + 259 E + 1059 E + 259 E + 1059 E + 129
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext £48 E + 656 E + 259 E + 1059 E + 259 E + 1059 E + 129
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext £48 E + 656 E + 259 E + 1059 E + 259 E + 1059 E + 129
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext £48 E + 656 E + 259 E + 1059 E + 259 E + 1059 E + 129
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext £48 E + 656 E + 259 E + 1059 E + 259 E + 1059 E + 129
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext (44) E + 0.656 E + 2.596 E + 2.596 E + 1.597
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext (44) E + 0.656 E + 2.596 E + 2.596 E + 1.597
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext (44) E + 0.656 E + 2.596 E + 2.596 E + 1.597
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext (44) E + 0.656 E + 2.596 E + 2.596 E + 1.597
350mm F5 6 C Back 2 k Mutar Converter 2.6 Converter 2.6 Converter 2.6 Converter 2.6 Converter 1.6 Converter 1.6 Converter 1.7 Co	Ext (44) E + 0.656 E + 2.596 E + 2.596 E + 1.597
350mm FS 6 B ack 50mm FS 6 B ack 50mm FS 6 B ack 24 Muto Connerle 24 Muto Connerle 24 Converle 25 Converle 16 Converle 17 Espha 25 Converle 17 Muto 25 Converle 17 Mut	Ext (£42 E + 0.556 E + 2.74 E + 1.47
350mm FS 6 B ack 50mm FS 6 B ack 50mm FS 6 B ack 24 Muto Connerle 24 Muto Connerle 24 Converle 25 Converle 16 Converle 17 Espha 25 Converle 17 Muto 25 Converle 17 Mut	Ext (£42 E + 0.556 E + 2.74 E + 1.47
350mm FS 6 B ack 50mm FS 6 B ack 50mm FS 6 B ack 24 Muto Connerle 24 Muto Connerle 24 Converle 25 Converle 16 Converle 17 Espha 25 Converle 17 Muto 25 Converle 17 Mut	Ext (£42 E + 0.556 E + 2.74 E + 1.47
350mm FS 6 B ack 50mm FS 6 B ack 50mm FS 6 B ack 24 Muto Connerle 24 Muto Connerle 24 Converle 25 Converle 16 Converle 17 Espha 25 Converle 17 Muto 25 Converle 17 Mut	Ext (44) E + 0.656 E + 2.596 E + 2.596 E + 1.597



Xpan II + 45mm F4		E++ £	1.509
Xpan + 45mm F4		E++	2909
90mm F4 E	/E	£329 -	£389
4590mm Centre Filter E++	: Mint	£139 -	£149

Large Format Cameras	
Arca Pro3 Monorait	E+£2
Cambo Wide + 47mm F5.6 + R/F/Holder	
Eborn SW45 Field Carmera	Mint-£12
Fotomen 45PS + 75mm F6 8	E++ £1.2
Gandolf 5X7 helf plate field gamers	E+06
Gandolf Manant Field Camera	_ E++ 96
Horsenan 970 + 105mm F3.5 PS	E+£4
Horseman 450LE Monoral	
Linhof 10x8 Master GTL	E++ £1.2
Linhof Kardan 5x4 B -System	
Linhof Technika 70 Culfi	
Linhof Technika III + 105mm As S	een/E+£4
Linhof Technikardan S23 Monorel	E++ £9
Plaubel Peco Junior 6x9cm Cutlit	E++28
Roller XAct2 Monorall	E++ £12
Silvestri Hi 25 Outfit	E++ £1.9
Sinar P2 Monoral	E+£9
Toyo V em 45E Monera)	Unused £4
Toyo 45All Field Carnera	E+ \$7
Zone VI Wooden Field Camera + Tripod	E++ £7
28mm F2 8 MC Deitar	Vint £9
28mm F2 8 MC Digitar	E++ £6
65mm F5 6 Super Angulon	E+ / E++ £3
65mm F8 Super Angulon	E+ £1
65mm F8 Super Angulon	E+ £1
90mm FB non SW	E++ £4
150MM F5.6 Snaron S	E+£1
150mm P9 G-Claron	E++ Ω2
180mm F5 6 Maken Symmar HM	F44 67
210mm F5.6 Apo Symmar 210mm F6.8 Caher II 210mm F6.8 Geronar 210mm F9.6-Cramn 240mm F5.6 Apo Sironar N	. E++ £5
210mm F6.8 Calter II	E+ £2
210mm F6.8 Geronar	E++ £2
210mm F9 G-Caron	E++ £2
240mm F5.6 App Sironar N	E++ £7
240mm F5.6 Symmer S	As Seen 9
250mm F5.6 W	E+£3
300MM F5 6 Smaron S	E++ £2
Arca 6x7 R.F.Holder (5x4)	E+9
Arca 6x7cm R/F Holder (6x9)	E++ £
Canham 8x17cm R/F/Holder	E++ 26
Canham 8x17cm RF.Holder	+£125 -£1
Horsegan 8x7cm RiFiHolder Ex	+£125 -£1
Wista 6x7cm RF Holder	E++ £1
Wista 6x7cm RF.Molder (6x9)	E++ £1
, , ,	
Leica M Series	
M8 Black Body Only	
M8 Chrome Body Cnry	E++£1.6

Leica M Series	
M8 Black Body Only	E+ £1.6
MB Chrome Body Crisy	E++£1.6
M6 Jubilee Set	
M6 Roya Photo Society	Urused £2.9
MP 0 56x Orrome Body Only	Mm- C2 199 - C2.2
M7 0.72x Black Body Only	E++ £1.4
M7 0.72x Chrome Body Only:	E++ £1.4
M6 0.72x Titerium Body Only M6 0.72x Black Body Only	Wint-£1.4
M6 0.72x Black Body Only	E+ / E++ £749 - £7
MD2 Black Body Orty	E+ £3
MDA Chrome Body Only	E+ £4
Konica Hexar RF + 50mm F2.	Euc / E++ 96
21mm F2 8 Asph M Black 6bit	
24mm F2 8 Asph M Black	Mnt- £1.7
35mm F3 5 Summeron	
50mm F1 4 Chrame .	
Somm F1 4 M Chrome	
SOmm F2 Close Focus	Fir 92
50mm F2 8 M B ack	
SSoum F3 5 Frenz	E+£2
65nm F3 5 E mer	E+£4
POnim F2 M Black	
90mm F2 8 Chrome	Eve Co
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90mm F4 C Elmar	
90mm F4 Collapsible	E++ L2
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135mm F2 8 Black	E /F COAD CO
135mm F2.8 M Black	- EXC E - 1249 - 12
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135mm F4 Back	4-0 - (F ont or
Ze ss 21 mm F4.5 C	
Konica 28mm F2.9 M	
Mnota 26mm F2 8 M	E++ ©
Voigtander 50mm F1.1 VM	E++7Mint- 98
Konca 90mm F2.8 M	E++ ©
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Chrome Body Only Back Body Only	F. / Illn corl \$210 - \$500
Black Body Only	E, C1/0 . C160
Black Body Only S Model 2 Black Body Only	E (1 los out 6040 C400
MCT - Window	E. (E., 0220 0200
MCT + Winder 2 Anniversary Body Only 2 Black Body Only MCT Black Body Only	E
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Chrome + 50mm F2 (Duran	T() E+1100
Chrome Body Only	E→ £205
Black Both Only	F E345
mm F2.8 Fisheye ROM mm F2.8 R 3cam	E 2595
mm F2 8 R 3cam	As Seen / E+ \$299 - \$395
mm F2 8 PCS Shift	E↔ £899
hneider 28mm F2.8 PCS Sh 70mm F3.5-4.5 R 3cam	dt Mrd- \$750
-70mm F3.5-4.5 R 3cam	E+ E++ £249 - £349
-70mm F3.5-4.5 RCM	E+ / E 5319 - 5399
70mm F3.5-4.5 PCM 70mm F3.5 R German	E+ E++ £449 - £450
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-200mm F4 5 B 3cam	E+ 5249
mm F2 8 R 3cam 5mm F2.8 R 3cam	Exc 1299
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Omm F2.8 R 3cam	Ext / E+ 5349 - 5389
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Irans Un1 R	E++ £125
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Leica Screw Series	
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NF R/Dial D/A + 50 mm F2.8 E-	24
INF R Cial Chame Body Only E-	52
IIF B/Dal D/A Chrome Body E+	2
MF B/D al Chrome Body Only E-	8
IIF B Dal + S0mm F2 E+	8
IIIC Chrome Body E-	50
IIIA Crome + 50mm F2 Summar Exc	52
III Chrome Borly Croly Extr.	51
### OF ROLE Chome Body E- ### B/Dial + 50mm F3.5 E- #### IIC Chrome + 50mm F3.5 E-	53
UF B/Dial + 50mm F3.5 E+	20
IIC Chrome + 50 mrs F3 5 Fe	50
IIC Chrome Body E-	50
35mm F3 5 Emar Exc / E+ £149 -	51
35mm F3 5 Summaron E-	
50mm F2 Summar Exc	
50mm P3.5 Red Scale Elmar E+	c
135mm F4 5 Hextor As See	r S
200mm F4 Tely1 Exc / E++ £125 -	£
200mm F4 STeyl Exc	
260mm F4 8 Telyt E++	
Voigfunder 12mm f5.6 - Finder E	21
Voigtander 15mm F4.5 + Finder	
Vorgfander 25mm F4 + Finder Mint-	53
Voigfander 35mm F2.5 Color Skapar E++	52
Rooh 28mm F2 8 GR + Finder E+	99
Jupter 135mm F4 E+ 658	
SFTOC 20cm Finder E	+ 9
SGVCC 9cm Finder E-	
VIDOH Finder E-	
Minetes AF	

Jupiter 135mm F4 Ex	E58 - E6
SFTOC 20cm Finder	E+ 67
SGVCC flom Finder	$E \leftrightarrow \Omega$
VIDOH Finder	E++ £7
Minoita AF	
800Si • 35-60mm	E ++ €7
800Si Blody Only As Seen / E-	
700Si + 28-80mm E+ / E++	
700si + 35-70 mm	E++ \$7
700Si + 35-70mm + VC700	E++ \$11
700Si + VC700 Gnp	E ↔ £5
700Si Body Only Exc / E++	£39 - £7
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4Q4\$ + 28-80mm	E++ E4
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olona 35-300mm F4 5-6 7	E £159
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R1 Intra Red Sel	
C700 Vertical Grip	E+ / E++ £2£ - £29

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90 Radu Calu Fa Fa Fa	1106-117
80 Black + WB16 Grp	
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70 Body Cnly E- / E+	+ £29 - £5
55 Chrome +28-100mm	E+ E6
7.4 3.9 ± 9.1 mm 7.0 boy Cny 5.5 Charine + 2.5 ± 10.0 mm 5.5 Charine + 2.6 ± 10.0 Ch Fanaye 6.4 ± 10.0 Ch F	Mrt- £39
2-24mm F4 G AFS DX ED	Mrt- 259
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\$ 200m P3.5.5 G AFS DX VR when P3.8.5 G AFS DX VR when P3.8.4 SPD when P3.8.5 DP CE V. 9.5 min P3.9.4 SAPD 4.5 min P3.9.4 SAPD 4.5 min P3.9.4 SAPD 4.1 min P3.9.4 SAPD E++ (Min P4.1 Min P3.9.4 SAPD E++ (Min P4.1 Min P3.9.4 SAPD E-+ (Min P3.9.4 SAPD E-+	+ £58 - £7
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5-200mm F4-5 6 AFS DX G VR	E++ 710
7-200m F28 0 APS ED VR	E++ £1,09 E++ £24 E++ £7 E++ £7
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C5mm F2.8 AFD Woro E++ E	429 - £44
OSTRITI F2.8 G AFS VH VACIO MITTH E ROTHER F2 R AF	E+ £29
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igna 70-300nm F4-5 6 Apo Macro	E+ £9
igma 80-400mm F4 5-5.6 APC CS	E+ 264
Signa 120-400mm F4 5-5 8 APO DG OS HSM	E+ £49
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FE2 Black Body Only	E+£129
FE2 Chrome Body Only	E+ £129
FE Back Body Only	E+ £79 - £89
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Sömm F28 MS Mion As Se Sömm F3 Sidner Nor Al Sömm F3 Sidner Al Micro De 200 MS	en / Unused C79 - C299
55mm F26 MS Mion As Se 55mm F3 Siter No Ar Al 55mm F3 Siter Al Micro 70 210mm F3 Siter Al Micro 70 210mm F4 Sense E 85mm F2 AIS 100:300mm F26 MS 105mm F2 SAI 105mm F2 SAI 105mm F2 SAI 105mm F3 Siter Al 135mm F3 Siter Al 135mm F3 Siter Al 180:400mm F8 FED AIS	en / Unused C79 - 1299 Ex C79 Ex C59 Unused C195 Ex C199 - 1225 Unused C195 Ex C199 - 1275 Ex C199 - 1779 Ex C199 - 1779 Ex C199 - 1779 Ex C199 Unused C165 Ex C199 Unused C165 Ex C199 Unused C165 Ex C199 Unused C2 499
\$5mm F2 8 MS Micro As Se \$5mm F3 5 Merc Nor Al \$5mm F3 5 Merc Nor Al \$7 2 10mm F2 5 Merc E \$5mm F2 5 Merc E \$5mm F2 5 Merc E \$100:90mm F3 6 MS \$105mm F2 5 Al \$5mm F2 5 Al \$5mm F2 5 Merc Al \$5mm F2 Merc Al \$5mm F2 Merc Al \$5mm F2 Merc Al \$5mm F2 M	en / Unused C79 - 1299 Ex C59 Unused C79 - 1299 Ex C59 Unused C795 Ex C199 - 1225 Unused C705 Ex C199 - 1295 Ex C199 Unused C705 Ex C199 Unused C705 Ex C199 Unused C705 Ex C199 Unused C705 Ex C509
Somm F26 MS Micro As Se Somm F3.5 Merc Nor Al Somm F3.5 Merc Nor Al Somm F3.5 Merc Al Micro 70.210mm F4.5 Sense E 85mm F2.4 MS 100.300mm F2.6 MS 105mm F2.5 Al 105mm F2.5 Al 105mm F2.5 Al 105mm F3.5 Mc Al	en / Unused (2-9 S289)
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CM4Ti Black + 50mm F1.8	E+ £299
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CM4 Black + 50mm F1 &	
CMI Black Body Only Est	
CM2SP Black Body Only Ex	xc / E+ £79 - £129
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OMIN Chrome + 50 mm F1.8	F+ £89
OURSE Charges Born, Con-	Ac Care / E. CC5 . F70
OW1 Chrome Body Crry	E+ £79
OW1 Chrome Body Crity OW10 Back Body Orly OW30 Chrome + 50mm F1.8	Exc / E+£49 - £79
OV30 Chrome + 50mm F1.8	E++ £69
CVIZU Chrome Body Chiy	£+ 549
OM10 Chome + 50mm F1 8 OM101 + 50mm + 35-70mm + 1	E+ 669
OM101 + 50mm + 35-70mm + 1	10-210 mm . As Seen £99
21mm F3.5 Zuko	E+- £299
21mm F3.5 Zuko 24mm F2.0 Zuko	E+£299
28mm F2.8 Zulko	E+ £39
28mm F3.5 Zulko	E+ Ω29 - C55
Screen Ch S Tulin Ch H	E . C240
35-70mm F3.5-4 5 Zulko	E+ / E++ £38 - £95
35-70mm F3.5-4.8 Zulko	E+ £39
35-70mm F3.5-4.5 Zuko 35-70mm F3.5-4.8 Zuko 35-70mm F4 Zuka	Exc / E++ 529 - 645
35-105mm F3.5-4.5 Zuika 50mm F2 Macro Zuiko	E+ £99
50mm P2 Macro Zulko	E+£329
50mm F3.5 Macro Zuko	E+ £119
65-200mm F4 Zuko 75-150mm F4 Zuko 80mm F4 Auto Macro Zuko	E+/E++ £99 - £159
75-150mm F4 Zuiko	As Seen J Wint- £15 - £65
80mm F4 Auto Macro Zine	E+ / E++ £145 - £225
šūmm F4 Macro Zulko	E+ / E++ £159 - £199
100-200mm F5 Zuka	E++ 669
135mm F4.5 Macro Zuico	E+ \$139
135mm F4.5 Zulko Macro	E++ £179 - £249
135mm F4.5 Zu ko Macro 180mm F2 8 Zu ko	E • £349
200mm F4 ZLiko	E+ £59
300mm F4 5 Zulko	E+ £129 - £149
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500mm F6 5 Zuiko F280 Flash	E- £599
F280 Flash	E-/E++558 - 679
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T20 Flash	E+ / E → £9 · £25
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645N Complete	E++ £499 - £54
	E+ £30
645N + 80-160mm	E+/E++ 2699 - £74
	E+/ E++ E279 - 529
	E+846
45mm F2.8 A	E++ £199 - £24
	E++ €22
	E- 214
	E+/E++E299 - 539
	E++ £25
	E++ S15
	E+ £129 - £15
	E+03
	E++1Mmt-£50 - £7
	E+/E++529 - E5
Pentax 67 Series	
671 Complete	
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771 Complete	E+£94
711 + AE Prsm	E+ / E++ £83
71 Body Only	
57 Mirror Up + TTL Prism	E+ E349 · E39
7 Mirror Up + Phsm	
5x7 Mirror Up Compete	E - 649
5x7 Mirror Up + Prism	As Seen £15
5x? Non Mirror Up + Prism	Exc \$19
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15mm F4 SMC	E £25
Somm F3.5 Takumar	As Seen £12
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55mm F4 SWC 75mm F4.5 Shrh	Exc £299 - £32
75mm F4.5 SMC	E-+ \$20
135mm F4 Macro	E+ £15
135mm F4 Macro Talumar	Exc / E++ \$149 - \$29
150mm F2.8 Takumar	As Seen / E+ £109 - £17
165vm F2 8	
200mm F4	
200mm F4 Taxumar	Exc / E++ £99 - £15
900mm F4	
300mm F4 Takumar	
500mm F5 6	
COmm F4 Taxumar	E++Ω2,49
16-2x Rear Converter	E++ 07
F6-2x Rear Comerter Vivitar 2x Comerter	Exc / E++ £39 - £7
5x7 Right Anglefinder	E++ £7
Extension Tube 1	E+ ©
Extension Tube Set 1/2/3	E+ / E++ £7



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VZS Body Crry	E+ £49
MZ50 + 35-80mm	E+ / E++ E39
#250 Body Only	E++ £39
WZ3C + 35-80mm	
VZ3C + Signa 28 80mm	E+ 649
Z1 Body Only	
71C + 35-80mm	E+ £69
SF1N + 26-60mm	
SFX Body Only	
12-24mm F4 SMC DA ED AL	

18-55mm F3.5-5 6 SMC DA AL .	
20-35mm F4 FA AL	E++ (Mint- £208 - £269
24mm F2 SMC FA IF AL	E+ / E ++ €399 - €499
28-70mm F4 FA AL	Exc / E++ £48 - £75
26-8Cmm F3.5-5-6-FA	E+ £49
28-200mm F3.8-5 6 FA IF AL	E++ €129
35-80mm F4-5.6 FA	Mnt- C25
50-200mm F4-5.6 DA ED	. E++/Minl-£79 - £119
55-300mm F4-5.8 DA-L ED	
55mm F1,4 DA* \$CM	E++ £449
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80-200mm F4 7-5.6 FA	E++ £59 - £89
10 Cram F2.8 D-FA Macro	
Samsung 50-200 mm 14-5 6 ED (DIS E++ / MnF €99
Sigma 28-200mm F3.8-5.6	
Sigma 100-300mm F4 5-6.7 DL.	
Tamron 28-200mm F3.6-5 6 XR.	
Tamesh 80-210mm F4.5-5 6 AF	E++ £39 - £49
AF360FGZ Flash	E → £199
AF400FTZ Flash	E+/E++ \$58 - \$99
AF50CFTZ Flash	E+ / E++ E99 - £125
Data Back FG (MZS)	Mnt 845
FG Onp	E++ / Unused £29 - £39

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ME-Super Chrome Body Only KM + 50mm F1.7 smc-m. K1000 + 50mm F2	E+ £4
KM + 50mm F1.7 smc-m.	Exc £
K1000 + 50mm F2	. E+ £
Program & Body Only Fe (Fe)	559 · FY
P50 + 28-80mm	E+£4
P30N - 28-80mm	E+ £3
P50 + 28-80mm P30N - 28-80mm P30 + 28-80mm	E+ 65
P30 Body Only	E++ £
A3 Body Only E4	JE++ E
P30 - 29 ellorim. P30 Both Only A3 Bothy Only 15mm 15 SMC M 17mm E4 SMC Fisheye 20mm F4 SMC M 24-55mm F3 SMC M 24-55mm F4 SMC A 24-55mm F4 SMC A	E+ 849
17mm F4 SMC Fisheve	E+ 54
20mm F4 SVC M	E++ £22
24-35mm F3.5 SMC VI	E- 214
24-50mm F4 SWC-A	E+ £14
28mm F2.6 SMC M	E+ E
28mm F2.6 SMC M. 28mm F3.5 SMC Shift 35-70mm F2.8-3.5 SMC M. 35-70mm F3.5-4.5 SMC A.	E++ £39
35-70mm F2.8-3.5 SMC M	E+ £8
35-70mm F3.5-4.5 SMC A	E+ £3
35-71 mm F4 SWE A	Seen E
40mm F2 8 SMC M	E+ £8
40mm F2.8 SMC M 40-80mm F2.8 4 SMC M	E++ 6
50mm F1.7 SMC A	E++ £!
50mm F1.7 SMC A	€29 - €
FOrm French E.	
	7 E++ %
50mm F2 SVIC M	E+ E
SOM'N F4 SWC M Magro E+	. E+E £79+£14
SCHI'M F4 SMC M Macro	. E+E 679+£14 Mot-£13
SCHI'M F4 SMC M Macro	. E+E 679+£14 Mot-£13
SCHI'M F4 SMC M Macro	. E+E 679+£14 Mot-£13
Schmin F4 SMC M Macro E+ TD-210mm F4 SMC M E+ TD-210mm F4 SMC M E+ TS-150mm F4 SMC M E+ TS-150mm F4 SMC M	E+ C: E+ C:
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Schmin F4 SMC M Macro E+ TD-210mm F4 SMC M E+ TD-210mm F4 SMC M E+ TS-150mm F4 SMC M E+ TS-150mm F4 SMC M	E+ C: E+ C:
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Schmin F4 SMC M Macro E+ TD-210mm F4 SMC M E+ TD-210mm F4 SMC M E+ TS-150mm F4 SMC M E+ TS-150mm F4 SMC M	E+ C: E+ C:
Somm F 2 SNC M Matron E+ TO 20thm F 4 SNC A E+ TO 20thm F 4 SNC A E+ TO 20thm F 4 SNC A E+ 5 S0thm F 4 SNC M 45 C0thm F 4 SNC M 135mm F 2 SNC M 135mm F 2 SNC M 20thm F 2 SNC M 47 SNC	E+ C: E+ C:
Somm F L SWG M. Somm F G SWG M. E- TO 20'mm F G SWG A. TO 20'mm F G SWG A. TO 50'mm F G SWG W. 120'mm F G SWG W. 120'mm F G SWG W. 120'mm F G SWG W. 135'mm F G SWG M. 135'mm F G SWG M. 135'mm F G SWG M. 150'mm	E+C: E+C:
Somm F 2 SVC M Maloro E+	E+ C: E+
Solima F L SW G M Mission	E+ C: E+
Somm F 2 SVC M Malaron	E+ C: E+
Solima F L SW L M E+	E+ C: E+
Solimar F. S. W.C. M. Malarou. E+	E+ 60
Solma F 2 SVIC M Malarou E+	E+ E E+ C E+ C
Solma F 2 SVIC M Malarou E+	E+ E E+ C E+ C
Solma F 2 SVIC M Malarou E+	E+ E E+ C E+ C
Solma F 2 SVIC M Malarou E+	E+ E E+ C E+ C
Solma F 2 SVIC M Malarou E+	E+ E E+ C E+ C
Solma F 2 SVIC M Malarou E+	### 139 - 12
Solimar F. S. W.C. M. Malarou. E+	### 139 - 94

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150mm F4 HFT	Exc (E+ £24
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SIGMA 105 MICRO CAFTAAF-SONY £305 SIGMA 105 MICRO CAFTAAF-SONY £375 MOST NIKOR-CANON LENSES & ACCS CLOW KENKO PRO-300 1.4/2x CAFTAAF £179	HASSEL 40mm CF-FLE/asnew 1995-21995 HASSEL 40mm CF-FLE/asnew 1995-21995 HASSEL 50mm FE/ASNEW £895-21345 HASSEL 50A 390 ADAPTER £184 KDNICA HEXAR RF-50mm £875-21395	RDLLEI-SL35, GERMAN, 80XED NEW? SNEG ROLLEI 50 80 150mm HFT.SL56 SASK RDLLEI 166 PENTAPRISM 6175-6295 ROLLEI PO 60mm SCHWEIDER RARE 61395 ROLLEI POSSOPD 180/2 8 ASNEW 621895 RDLLEI PO 110mm 1/2 ZEISS.NEW CNEG		NASSELBLAD	MAMIN'A 645-645AF 645/R8-71 O CLEAR EASK 645/R8-RZ TO CLEAR £145 £145 645/R5 TO COMP-KODAR Digiback £Neg £Neg 645AFD COMPLETE/UNUSED £995-£1395 35mm AF £675	MINOX 35 AF NEW 2755 MINOX GT, GTE, ML 2125-2195 MINOX TOURING DB boxed 2495 MPP MICROFIEEX/BOXED 2345-2495 MULTIBLITZ 200/500 flashiot 2345-2545 NAGEL PUPILLE +5cm ELMAR £ASK
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CANOIN 10S MRT1 \$1586-\$2275 CANOIN EOS 1DS/asnew £775-\$1075 CANOIN EOS 1D MRT1/n £745-\$1275 CANOIN EOS 10 BXD/ASNEW \$445-\$725 CANOIN EOS 5D/BXD/ASNEW \$745-\$275 CANOIN EOS 5D/BXD/ASNEW \$745-\$275 CANOIN EOS 5DD ASNEW/NEW \$625-\$725	LUMIDYNE PORTABLE FLASH EASK MAMIYA PRESS-LENSES 50-250. CASK MAMIYA R267-11+110 BXD NEW? 2995 MAMIYA 645 AFD COMP. 2995-21395 MAMIYA 35/55-110AF/UNUSEDE25-21445 MAMIYA 120-4 MACRO 645/AF. 5595-6899	\$0NY-MIROLTA FARS—NEW SONY 35mmt1.4GE995.85mmt1.4Zess ZAE975. 70-200mmt2.8E1350. \$00mmt8E499. 2meters779.100mmt2.8macrof.455	EOS 10S McII \$15.75-1227.5 EOS 10S \$. \$795-297.5 EOS 10 Mc1 1/n/boxed \$675-21095 EOS 5D/BOXEO/UNUSED? £495-21045 EOS 1/V/HS body/UNUSED \$445-2795 EOS 1/WHS/INRS \$145-2595	### Distagon C/T/F/FE	F5/B0XED/unused	NIKKOR 85-48 lens Nikorex
CAVON 24mm 45mm Tilt85hrft E895 CAVON EOS N/HS/ASNEW E37S-E995 CAVON EOS 5 30V T90 UNUSEDea2375 CAVON F1n ASNEW UNUSED 21125 CAVON F0 17/20mm/ASNEW £325-£495	MAMIYA 150mm 12.8.645	50mm/2.8macrof369, 50mm/1 4/245 11- 18mm/23 18-250mm/237, 18- 70mm/219 75-300mm/219 HV- RLAMingflash/299, HVI-F42AMlash/178, AC-V909/2152 V6-830gm/21/21 VF- 62circpolC79 VF-62VIOIffle/E89, VF-62E49 SIGM/830mm/4525 SIGMA-0015-68545.S IGMA77-3000GMAR/RDC115	FOS 1X 1X7 APS 589 - \$145	100mm Planar (* 167.0%) \$458-54.1885 110mm / 2 FFENEW? \$585-51.475 120mm 16 6(chr/8) \$425-6895 120mm Makro GF/0°CE \$759-51.995 135mm Makro Planar 6 \$288- 150mm F2.8 FFENEW? \$425-61.295 150mm F4.071.0°CH \$259-51.195 180mm Sonnar CF/0°CE \$275-61.375	F4 Polaroid Back £ask F50/55/80/55/7075 fromt34 F601/501/F401/S/x from £49 14mm/18mm/12 8 AFD £795-£995 20mm (2 8 AF/D £745-£25 24mm (2 8 AF/D £75-£295 28mm (2 8 AF/D £75-£295	OLYMPUS 90mm IZ MACRO 01VMPUS 0M4 175-2345 OLYMPUS PEN-D 01VMPUS XA SERVICED 1125-1175 OLYMPUS YA SERVICED 1255-175 OLYMPUS TAS FLASH outfit 1295 OLYMPUS TAS FLASH outfit 1295 OLYMPUS TESO FLASH OUT 1515 OLYMPUS TESO FLASHOUN 1195
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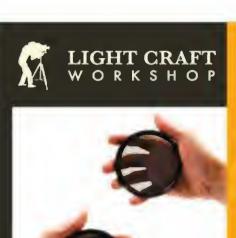
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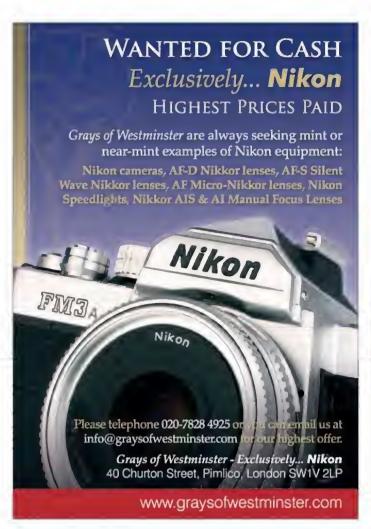
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In this spy culture that we have created for ourselves, we owe it to children not to take their picture

'Let him be a kid. Let

him be comfortable with

himself so he'll grow up

to become the eccentric

of tomorrow. And then

take your pictures'

ELI LOOKS particularly jumpy as I enter the pub. He's thumbing aggressively through what looks like the latest issue of AP, scanning the room in between absent page turns. He sees me and points to his nearly empty pint glass.

'What's with you?' I ask

'I don't want to talk about it.'

Neither do I, so I change the topic. 'Have you read that Bruce Gilden feature in AP's 12 February issue?" Lask. 'Aren't those pictures amazing?'

'You can't take pictures like that any more,' Eli laments. 'No one can do anything. All we can do is shoot trees, but there aren't even any trees any more because the Government is selling them all.

'Well... I could be wrong, but I'm pretty sure Bruce Gilden still takes pictures like that. What's this about?'

Eli sighs. He drains about half his glass. 'Everyone thinks I'm a pervert,' he says.

Perhaps I don't look surprised enough, as his expression shifts from vulnerability to outrage. 'What did you - er, what happened?' Lask.

Eli explains that he received what he felt was

an unjust parking ticket. The parking on his street is indeed a nightmare, and so to challenge this with the council he took a daily photograph of the congestion on his street and posted it to a blog.

'I paid for a residents' permit, but it doesn't guarantee me a spot,' he moans. 'Every day I have to park on the yellow line because some non-resident is in the parking bay, which is open to both residents and non-residents! They're supposed to leave after two hours, but it's never enforced."

His pictures show cars double-parked, wedged into the tiniest crevices at all angles, spilling onto the pavement. The trouble is, they also show a number of children being dropped off by their parents at the nursery across the road.

'The woman who runs the nursery spoke to my girlfriend today,' Eli says. His voice gets quiet. 'Apparently, a number of parents saw me halfdressed pointing my camera out the window towards their children and were afraid."

'Why were you half-dressed?' I ask, too loudly. 'Because I was getting ready for work. The parking is always at its worst then!'

I shake my head at his foolishness. I'm not going to pretend that there used to be a time when we

could all take photos of children on the street. Maybe then no one complained as loudly, but kids should probably always be off limits to street photographers unless you know them personally.

What does the great Bruce Gilden think about including kids in his street photos? His answer probably wouldn't be straightforward, but I imagine in practice he exercises some reasonable balance on who he uses as subjects. Possibly because the eccentrics and characters he loves so much are who they are because they feel free to express themselves. He laments their decline in the interview, and perhaps this is because the spy culture that began with CCTV and has carried on to YouTube, Flickr citizen journalism and still image and video recording devices on nearly everything, it has created

> a climate that pushes the eccentrics off the high streets.

It's like the Americans who argue that an armed populace is a lawful populace. I wonder if the implied threat of being photographed by anyone on the street at any time has in some

way nudged us further along this path towards becoming a homogenised society of clones. I mean, have you ever taken a trip on the Tube?

Kids are uncomfortable in their own skins until they're... well, I'm still uncomfortable. But if I walk down the street picking my nose, that's one thing. Should we not spare a kid the indignity and let him be free to harvest his budding personality without fear of it going viral on the internet? If someone had photographed me at 13 and posted my prepubescent physique online for the world to see I might not be the confident ex-weatherman you eagerly wait to read each month!

Let him be a kid. Let him be comfortable with himself so he'll grow up to become the eccentric of tomorrow. And then take your pictures.

Lask Eli what happened next.

'My girlfriend explained I was at war with the council and taking pictures of the road, not the kids. The woman seemed fine with that. But she had the nerve to tell me not to do it from behind closed blinds. It was only because I was in a towel!"

'Do you have any sense?' I ask.

'Of what?'

'Just sense.'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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